IN THIS ISSUE: **PSYCHOLOGY IN SINGING . . . . . By Edith Bideau Normelli**

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NINO MARTINI

**New Leading Tenor of the Metropolitan Opera
Made His Debut as the Duke in Rigoletto December 28**

SANDOR HARMATI
has been appointed the new director for the Westchester County Music Festival, a post left vacant by the resignation of Albert Stoessel, who has conducted this festival since its inception in 1927. The festival is presented annually by the choral society at the County Center, White Plains, N. Y., under the auspices of the Westchester County Recreation Commission, of which Mrs. Eugene Meyer is chairman. In making the announcement, Mrs. Meyer said Mr. Stoessel's resignation had been accepted with deep regret, and that Mr. Harmati as his successor was the unanimous choice of the thirty local choral conductors. (Photo by Gabor Eder.)

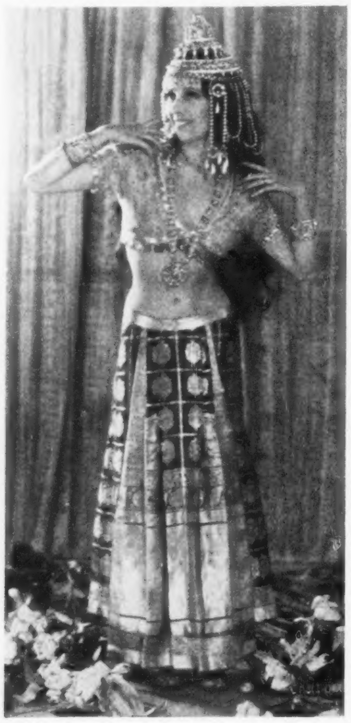
MYRA HESS
presents a program made up of the Italian Concerto of Bach, the Brahms sonata, Op. 5 and the French Suite, No. 5 of Bach for her only New York recital this season, at Town Hall, January 20.

FRANTZ PROSCHOWSKI
held a master class the latter part of November at the University of Tulsa during the State Teachers' Convention.

GOETA LJUNGBERG
sang Sieglinde in Die Walküre on December 29, opening her Metropolitan Opera season. (Photo by American-Swedish News Exchange.)

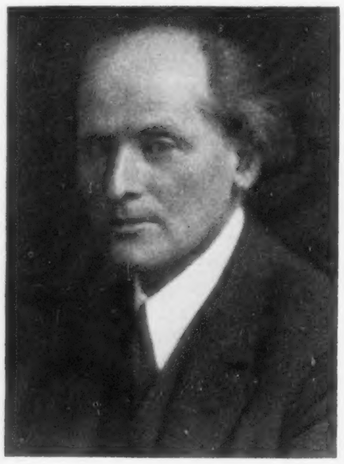
FRED PATTON,
bass-baritone and faculty member of the Michigan State College, East Lansing, Mich. Mr. Patton, who is director of the M. S. C. Chorus and Men's Glee Club, presented his organization in a Christmas program on December 15, in conjunction with the M. S. C. Symphony Orchestra (Lewis Richards conductor), and the Orchesis Society (Ann Kuehl, director).

JOHN BEAL (left) and OSCAR WAGNER,
pianist and assistant dean of the Juilliard School of Music, discuss the pianistic problems of Mr. Beal's present rôle in the current Broadway play, She Loves Me Not.



LILY PONS
opened the Philadelphia Metropolitan Opera season, December 19, in Lakme. This was the first time the Quaker City had heard Miss Pons in the Delibes work. It had not been presented there since Sembrich sang with the company.

EDITH TERHUNE,
American soprano, at the Country Club in Lima, Peru. Miss Terhune, now in South America, comes here next season.



CARL FRIEDBERG
gives his only New York recital this season in Town Hall, January 9. His program features music by Schumann, Beethoven, Brahms and Chopin.

(At left)

ROSA PONSELLE
made her first appearance of the season at the Metropolitan on December 28 in L'Africana. (Photo by Wide World.)

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CLAUDIO FRIGERIO,
baritone, has joined the Chicago Grand Opera Company, of which Paul Longone is the general manager. Mr. Frigerio is scheduled to sing in Traviata, Rigoletto, Pagliacci, Aida, Faust and Turandot.

(See Inside Back Cover for Additional News Pictures)

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Metropolitan Series Opens With Taylor's Ibbetson

Fifty-first Year of Organization Has Gala Inaugural with Capacity Attendance—Season Launched for First Time with Opera in English—Bori, Johnson and Tibbett Hailed in Principal Rôles—Pre-Seasonal Performance of Hänsel and Gretel Delights on Christmas Afternoon

By HORACE JOHNSON

The Metropolitan Opera Association began its 1933-34 season in New York on December 26 with a glamorous performance of Deems Taylor's opera, Peter Ibbetson. It was the first time that an opera in English had been given on the opening evening and the production was greeted with vociferous enthusiasm by one of the largest and most brilliant audiences in the fifty years since this world famous organization was founded.

As is customary this was one of the red-letter events of the social season and the parterre and boxes were crowded with the eminent personages of Manhattan. But beside these celebrities every seat of the auditorium was filled and standees occupied every available position despite a blizzard that raged all day.

PUBLIC SUPPORT GENEROUS

For a week preceding the first performances the box office had been besieged with queues of ticket purchasers numbering four hundred people daily and previous to that had received mail orders for season tickets showing a twenty per cent. increase over last year.

Thus it is seen that the tireless committees which succeeded last spring in raising a guaranty of $300,000 for the continuation this year of the Metropolitan Opera Association have received complete support from the public. No more tangible appreciation can be shown for their efforts.

Because of the response displayed by New Yorkers in coming to the assistance of the organization, Guilio Gatti-Casazza scheduled an America opera, Peter Ibbetson, with a cast in which the leading rôles were sung by Lucrezia Bori, Edward Johnson and Lawrence Tibbett, active members of the company's Fund Committee last season.

A SATISFYING CAST

Lucrezia Bori, with her inimitable charm of manner and grace of carriage, sang the delicate and poignant music allotted to the Duchess of Towers with beauty of tone and vocal line. Her English enunciation had that clarity which is so essential to this opera, and in no way brittle or distorted. Her new arias and the duet with Johnson added to the score by Mr. Taylor gave Bori further opportunity to display her lovely voice. At the close of each act she was recalled repeatedly by the pronounced demonstrations of the audience which clearly showed the affection and esteem in which she is held by everyone.

Edward Johnson, the youthful Peter Ibbetson, gave to his rôle expert delineation of the kind with which he characterizes all the parts he portrays. In fine voice, he sang with emotional ardor and dramatic intensity. He was as brilliantly rewarded with applause as Mme. Bori.

Colonel Ibbetson was acted by Lawrence Tibbett with consummate integrity. His performance of the blustering, conceited villain was a master of exhibition of histrionic art, and applauded stentoriously. Though he has little to sing, his powerful voice rang with tonal purity, and his death scene in the third act had a sense of reality that overcame theatrical illusion.

The part of Mrs. Deane was sung by Gladys Swarthout artistically and appealingly. Costumed handsomely, she added that touch of completeness to a cast of artists eminent in every respect. The other rôles of the long list which numbered Bourskaya, Wells, Vettori, Gleason, Falco, Rothier, Bada, Paltrinieri, Altglass, Picco, Gandolfi, D'Angelo and Cehanovsky were excellently interpreted and with finesse of detail. Tullio Serafin conducted a performance characterized by effervescence and scintillancy.

The music of Peter Ibbetson is not highly original but serves its purpose amply as background for the theatrically effective libretto based on the poetical play by Du Maurier.

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Chicago Launches Opera Season with Tosca

Maria Jeritza Gives Dramatic Portrayal of Title Role, with Dino Borgioli and Pasquale Amato—Puccini Work Mounted in Manner Recalling Old Civic Opera Days—Warm Reception from Audience

By RENÉ DEVRIES

CHICAGO.—The new Chicago Grand Opera Company, headed by George Woodruff as president, Paul Longone as general manager, and Gennaro Papi as musical director, was happily launched with an excellent performance of Tosca at the Civic Opera House on December 26. If all the performances during the five weeks' season come up to the standard set on the opening night, Chicago is assured of one of its most brilliant seasons. The rededication of the Opera House with a cast scintillant with artists of world renown was an outstanding event in the musical life of this city. And, in addition, Tosca was mounted in a manner comparable only to the standard to which we have been accustomed during the lavish days of the McCormicks and of Insull. To Harry Beatty, technical director, and to Desire Defrere, stage manager, credit is given for this pleasure.

When Mr. Papi made his way to the conductor's stand he was greeted with cheers, and the enthusiasm of the audience continued to grow until the close of the musical drama. Mr. Papi endeared himself to Chicagoans during his many years of association with the Ravinia Opera and the manner with which he held his forces gave proof anew of his ability to shape a performance that gave no disappointment, as there were no flaws to mar it. The orchestra, though smaller than heretofore, played *con amore.* Even through the chorus has little to do in Tosca, it gave assured evidence of being a fine body of singers, as indicated by its work in the first act.

A BRILLIANT CAST

The cast was homogeneously fine. Though Maria Jeritza's Floria Tosca is an old ac-

(*Continued on page* 20)

Monte Carlo Ballet Russe Cheered at New York Début

Terpsichorean Troupe Reveals Rare Art—Brilliant Ensemble and Solo Achievements—Exemplary Musical Background

By LEONARD LIEBLING

Sol Hurok, the New York manager of varied attractions, did a shrewd and courageous thing in bringing the Monte Carlo Ballet Russe to America this season. Regular musical and theatrical entertainments have not been overwhelmingly successful throughout the country since last September and a public politically and economically harrassed was ready for original and stimulative forms of artistic recreation.

At the St. James Theatre on December 22, the Monte Carlo Ballet Russe opened its New York season (American debut) before a packed house filled with an elite and generally representative audience, and scored a resounding triumph indicated not only by long and thunderous applause, but also by salvos of cheers after each of the three ballets which made up the program. They were La Concurrence, Les Presages, and Le Beau Danube.

HISTORY OF RUSSIAN BALLET

After the richly gifted and picturesque Serge Diaghileff died in 1929, his celebrated company of dancers became scattered, and it was feared that his unique mode and technic of presentation would become lost to the artistic world. However, in 1930, W. de Basil conceived the idea of forming a troupe based on the Diaghileff traditions and methods, and made up of a few of the original members of the Ballet Russe, and a number of new talented young dancers. The Prince and Princess of Monaco were secured as sponsors and the premiere of the Monte Carlo Ballet Russe took place in that lovely capital of the Riviera. An instantaneous success rewarded the project, and fastidious approval was won also when the performances were later taken to Paris.

At the New York opening last week, there were fifty or so in the stage company and about the same number of players in the orchestra, an unusually competent one, led by Efrem Kurtz, a conductor who has musicianship, temperament, and the firm yet flexible rhythm so essential for tonal accompaniment in ballet performance.

The program began with Rimsky-Korsakoff's Spanish Capriccio, and then followed La Concurrence, a ballet story of two rival tailors engaged in competition for trade. A number of amusing and picturesque figures appear in the action, which is animated and easily understandable. The spectacle was devised by Andre Derain, who also painted the curtain and scenery (an impressionistically clever set) and designed the costumes. To Georges Balanchine goes the credit for the fascinating choreography. Of the soloists, Tamara Toumanova and Leon Woizikovsy scored strikingly, the former with her grace and the latter with his sense of grotesque humor. Georges Auric furnished the musical background with a composition suggestive, witty, tuneful, and brilliantly scored.

CHOREOGRAPHIC SYMPHONY PRESENTED

Les Presages (Destiny) a "choreographic symphony" (book and choreography by Léonide Massine) interprets Tschaikowsky's complete fifth symphony, in E minor. The spectacle deals with a narrative concerning man's destiny, his diversions, desires, temptations. At the end he conquers strife and evil. The scenery and costumes, by Andre Masson (and executed by Prince A. Schervachidze) are of tasteful fancy and high effect. Solo episodes that stirred the imagination were by Nina Verchinina, Nina Tarakanova, Irina Baronova, David Lichine, Tatiana Riabouchinska, and Leon Woizikovsky. The orchestra contributed full and balanced support under the resourceful Mr. Kurtz.

A COLORFUL CONCLUSION

A lovely conclusion to the evening came with Le Beau Danube (The Beautiful Danube) music by Johann Strauss, arranged and orchestrated by Roger Desormiere; book and choreography by Léonide Massine; scenery by Vladmir Polunin, after Constantine Guys. A public garden in Vienna, and a quadrille fête constitute the two scenes of the work. Gay, colorful figures crowd the stage, and the tale embraces humor, sentiment, passion, and even drama, but all ends happily, "and everyone is swept into the

(*Continued on page* 12)

Surya Sena Captures Vienna In Sinhalese Song Recital

Exotic Music Delights Hearers—Monster Concert Under Official Auspices—Weingartner Makes Single Appearance—Giannini and Morini Applauded—Singverein Seventy-five Years Old

By ANATOL RAPOPORT

VIENNA.—Surya Sena, Sinhalese vocalist, who by his recitals and broadcasts has gained a reputation in this country as an admirable exponent of East Indian folk-songs, has recently won fresh laurels in several highly successful concerts here.

A press reception held at the Hotel Imperial was attended by the leading musicians of Vienna, who were deeply impressed by Mr. Sena's beautiful voice and his cultured presentation of East Indian music.

The Kleiner Konzerthaus-Saal was packed for his first public recital with a most enthusiastic audience which refused to let the singer go until he had responded to several encores. Among the most appreciated items were the *Varramas,* ancient descriptive songs from Ceylon, the rhythm and structure of which are based upon the movements of various animals such as the elephant, horse, hawk, and king cobra. These remarkable songs Mr. Sena sang in Sinhalese costume and accompanied with gesture and dance. For his Sinhalese Brahmin's Song with its haunting melody a popularity equal to that of the Chanson Indoue from Rimsky-Korsakoff's Sadko was predicted, while his Reapers' Song and Dance gave a picture of exuberant vitality not usually associated with the East and was vociferously demanded twice. The naïveté and humor of some Tibetan songs and dances by Surya Sena and Nelun Devi, in attractive Tibetan costume, called forth much applause.

No less well received were Mr. Sena's exquisite interpretations of Hindu, Bengal, Punjab, and Nepalese folk-songs. Perhaps the *bonne bouche* of the evening lay in some beautiful songs by the poet Tagore.

Nelun Devi, the singer's beautiful wife, accompanied her husband on Indian musical instruments such as the *gitar, tambura* and *talampota* (Indian cymbals).

Besides recitals at the Volksbildungshaus, Hindustan Club and the *salon* of Frau von Hattenberg, the artists generously gave a performance at the Palais Palffy in aid of Lady Francis Phipps' charities.

TWO CONDUCTORS WIN PLAUDITS

Concerts by two visiting conductors, Arturo Lucon and Felix Weingartner, regaled the music-lovers of this city with their art.

Lucon's appearance with the Vienna Symphony was anounced as a "monster concert" and took place under the auspices of the Austrian Chancellor, Dr. Dollfuss. Monster concerts had been arranged before by combining the Vienna Philharmonic, the Vienna Symphony and the Volksoper orchestras. This time however the Vienna Symphony was the only organization represented. It

(*Continued on page* 24)

Ganz to Succeed Kinsey at Chicago Musical College

CHICAGO.—Carl D. Kinsey has resigned as president of the Chicago Musical College and Rudolph Ganz, musical director of the college under Mr. Kinsey since 1929, succeeds him in office. Mr. Kinsey's resignation at this time marks a period of eighteen years of management of the Chicago Musical College, during which time he has guided this institution to the leading position it occupies among important music conservatories of the country.

Established in 1867 by Dr. Florenz Ziegfeld, the Chicago Musical College has always been prominent in the musical affairs of the nation. However, the growth of the college since 1915, following Mr. Kinsey's connection, will remain a tribute to his ability.

Mr. Kinsey succeeded to the presidency of the college in 1929 following, first, Felix Borowski, and then Herbert Witherspoon. Mr. Kinsey has no immediate business plans for the future, but will spend a winter vacation with Mrs. Kinsey in California. R. D.

Salzburg Festival Extended Four Days

SALZBURG, AUSTRIA.—Next summer's Salzburg Festival has been extended by four days. It will last from July 28 to September 2, 1934, with one or several performances every day.

Clemens Krauss will conduct Cosi Fan Tutte, Marriage of Figaro, Arabella, Woman Without a Shadow, and Rosenkavalier; Richard Strauss will present Fidelio and The Egyptian Helen; Bruno Walter, Don Giovanni, Tristan and Isolde, and Oberon; Max Reinhardt, as last year, is to produce Everyman in front of the Cathedral and Faust in the courtyard of the Festspielhaus. Orchestral concerts are to be conducted by Arturo Toscanini, Vittorio Gui, Willem Mengelberg, Richard Strauss and Bruno Walter. A number of ecclesiastical concerts are scheduled for presentation in the Salzburg Cathedral. C.

Horowitz Marries Wanda Toscanini

MILAN.—Wanda Toscanini, daughter of Arturo Toscanini, was married to Vladimir Horowitz, Russian pianist, in this city on December 21. On December 28 Mr. and Mrs. Horowitz sailed for the United States by the SS. Rex. The same vessel carried Arturo Toscanini. R. P.

PSYCHOLOGY IN SINGING

By EDITH BIDEAU NORMELLI

TEACHERS and students of singing frequently become so engrossed with purely mechanical and interpretative phases of their art, that they lose sight of, or are entirely unaware of certain psychological principles underlying the whole process of singing.

That there is a physiological basis of singing, obviously needs no proof; and the teacher who disregards fundamentals of breathing and tone production, proves either his unwillingness or his inability to lay solid foundations for his pupils. That matters of interpretation are paramount in importance likewise needs no proof, since the artists appearing before the public today give ample opportunity for testing the value of authentic and true interpretation of their art.

Can we enter more deeply into the question, however, and employ the services of an old science like psychology? This is the problem for consideration.

DEFINITION, HISTORY, AND IMPORTANCE OF PSYCHOLOGY

When one enters upon such a topic, he is immediately faced with the necessity of answering a series of questions: what is psychology; what is its history; what does modern psychology contribute to art, especially to this art of singing?

Psychology in its prime meaning is the science of the actions and functions of the mind. From the earliest time psychology has generally been considered a branch of metaphysics, that division of philosophy which includes ontology and epistemology.

The science of metaphysics, old in itself yet powerfully new, lays its foundation in the philosophy of Socrates, Plato, and of Aristotle, who was peer among philosophers, man of great distinction and culture, tutor to Alexander the Great, and author of the First Philosophy or Theology, which deals with the nature of being, with cause or genesis and with the existence of God.

Scientists and physicians of the Dark Ages, following the writings of Aristotle, continued the theorizing upon philosophical subjects in their discussions. St. Paul, the Apostle, influenced by the early writings of the Greek scholars, established many of the theories of a Christian philosophy of life.

Descartes (1596), mathematician, physician, and philosopher, was outstanding as a founder of modern psychology, since he gave to the world unusual findings concerning the body and mind, together with a theory of emotional activity.

Among renowned scientists who advanced psychological research may be mentioned Hobbes and Leibniz. Hobbes advanced the theory that movement is actually preceded by some kind of definite mental preparation. If the sensations which produce an action are intense, they produce distinct movements; if they are light, there is manifested only endeavor or desire which is unexpressed. It is possible, Hobbes insists, to possess both positive and negative movements relative to good and bad, or pleasure and pain sensations.

Leibniz developed his reasonings in such manner as to insist that the universe is made up of endless forms, independent and active, very similar to the atom, but termed by him "monads." "Apperception," a term used to measure the strength of any conceived thought or idea, was introduced by this scientist and accepted as a subject for later discussions.

ANALYSIS OF MENTAL PROCESSES

The analysis of mental processes and their actual functions and powers became a subject for much conjecture and research for the scientists throughout the years. Each scientist advanced theories of his own, trying in some possible way to prove facts related to sound reason or the real processes underlying mental action. This development added new experiences but established no definite concrete facts.

Empiricism, which had steadily increased, led Hume (1711) in his theories to doubt even the existence of God and the soul. Sensations were left as the only actual facts in his study of the mind. His treatise advanced the thought that one should take nothing for granted. He employed the laws of association in his development of hypotheses concerning mental action. Many principles of these laws of association are applicable to the singer's art, and furnish usable material in the field of actual performance.

One of the most distinguished German scientists, Wolff (1679), was the first psychologist to receive an appointment as professor of psychology at any university. Mind, knowledge, memory, and pure reason were so definitely defined through his research, that Kant, who lived between the years 1724 and 1804, continued his line of study and reasoning and later gave among other writings, his famous "critiques" which are outstanding treatments of pure reason. Kant, though universally known for his learned treatment of mind action, was more philosophical than psychological.

MODERN EXPERIMENTAL PROCEDURE

The modern psychologies of the twentieth century (for there are many schools of psychology) distinguish themselves because of the movement toward experimentalism. This movement received its greatest impetus probably in the work of Wilhelm Wundt, who established his great laboratory at Leipsic in 1879. His insistence upon proof of psychological theory through experimentation has dominated all later psychology.

An attempt to portray briefly this psychological maze of the twentieth century is futile in the light of the many schools, conflicting theories, and questionable hypotheses. Fairly well-defined schools have appeared, however: existential, dynamic psychology, Gestalt psychology, behaviorism, and psychoanalysis.

With all this wealth of materials, however, come extremely interesting and worth-while information for the students of singing. Ebbinghaus established interesting data on memory and forgetting. Very largely his findings were obtained through his personal and introspective experiments, but the results were so well established and so carefully presented that he has received recognition for these data on memory. By experimentation he established the estimate that thirty perfect repetitions were necessary for perfect memorizing, when the mind functioned in a rational and controlled manner. He also advanced laws of forgetting and admitted the possibility that "association of ideas" played a part in the ease with which one memorized any material. This test of memory is usable in any of the arts, but in an especially marked degree for the singer or public speaker. It is invaluable as a factor in establishing stable mental processes of memorizing.

Later developments in psychological research in education have formulated many laws of learning, various personality tests (of questionable service to students of singing and public school teachers), extra-version and intra-version tests, and intelligence tests, all portraying significant expressions of mental action, and presenting much material adaptable to the artists who seek the really fundamental reasons for performance or behavior. Briefly, the laws of learning mean that we acquire through practice those things which we most frequently do. The implications of these laws are obvious.

SCIENTIFIC APPLICATION IN SINGING

For the student of singing, psychology is divided into two great divisions: analytical or introspective, devoted to descriptions of mental processes as they are immediately perceived; and experimental psychology, which includes several divisions, relating to special sensations and numerous actions of the mind. In the realm of singing, in the actual production of sound and melody, the teacher of singing is working primarily with behavior of the pupil. Perhaps, then, the behavioristic, or objective psychology has most to offer. Obviously, however, a singing teacher cannot allow enthusiasm for theories or hypotheses to lead him to endorse any "school" of thought. The art with which he deals is too complex, involving entirely too much in final production of a finished product. A foundation for singing can be laid deeply in a sensible, practical psychology which need not have recourse to theory, but can be varied in a broad way to meet the demands or requirements of the individual type.

STIMULUS AND RESPONSE

What are the mental processes underlying performance? As in all action, there is the stimulus and the response. In performance at lesson time, or in recital, the stimulus is obvious: will to sing, stimulation of audience, request of audience or teacher, etc. Laws of mental hygiene insist that proper environment is extremely important. Our stimulus to sing or to make sing, then, should come under the best circumstances: clear state of mind, absence of distraction, attentive doing, excellent bodily tone of the organism, and effective surroundings. Before action is performed, there is a period of preparation, possibly better called a period in which the action is being conceived. This period, while essentially mental, does not become real until overt behavior expresses the conception. The behavior is the movement or action. With such behavior are we most vitally concerned.

Only through action or movement can any expression in singing or speaking be performed. Before one can produce tone there must be some conceived notion of that sound to be made or the tone to be sung. This very act entails some kind of preparation which must be made before the tone is produced intelligently. We may safely theorize that ideas precede action. When this conscious preparation is made, the resultant tone takes on truer qualities of pitch and volume. What is sometimes considered difficult for the producer becomes easy and controlled when subjected to the will. Any definite explanation of what takes place just preceding actual production of movement is almost impossible to prove, but scientists seem to agree that there must be some preconceived idea.

VOLUNTARY ACTION IN SONG

We have accepted the free use of the term *voluntary actions* relating to all mental ideas produced consciously. One has a desire to perform a certain function and all ideas are concentrated toward that end; thus one performs the act wilfully or voluntarily. Through a series of repetitions, these voluntary actions pass in process through the mind in the same manner, until they become involuntary actions which require less effort and appear more natural. In turn, these involuntary actions pass into reflex actions. It is possible to function in reflex action without consciousness of such action, the mind operating in such order and system that the human being is unaware of any effort. When a series of reflex actions have been established, certain "habits" have been established. Our whole system functions through the reflexes. Psychologists tell us that any idea passed through the mind for the first time, leaves its imprint indelibly on the mind and after each recurrence of that idea, is, in mental action, known as habit. We possess habits of thinking and doing which have been formed from earliest childhood. This mental process underlies our singing and gives us a reason for acting. In talking or singing, we are using a series of reflex actions. Any regular, systematic, correct practice will produce finer technic and greater results of artistry. We are daily forming new habits or modifying old habits, through new experiences characteristic of daily living. Every new task requires the building of new habits or the modifying of old ones.

To produce tone in singing, one must have an idea of the pitch and tone to be sung. Then comes production of the tone, on some syllable wilfully selected with definite conscious action governing the attack, duration, and release of the tone. Association of a series of tones in melodic progression establishes some form of vocalization exercise, generally in the diatonic scale, suitable for the singing voice with an adaptable range. Repeated performance of these exercises creates an interest for continued action, a desire for easier production, and in turn, the beginning of a series of reflex actions within the individual, which establish a series of vocal exercises adaptable to his own needs.

FORMATION OF GOOD MUSICAL HABITS

Too much cannot be said regarding the importance of forming good habits of singing. If it is true that any thought or action passed through the mind for the first time leaves its indelible imprint thereon, how necessary it is for us as singers and teachers to recognize that fact and ever insist upon thorough and good ideas of tone production, and careful and correct practise that will be the means of establishing definite habits of singing which are the very foundation of the singer's career.

Too few singers and teachers thoroughly understand the underlying reasons for a correct kind of practise. They are content to be told how and when to perform, with very little thought given as to why they should

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WHAT IS THE FUTURE OF MODERN MUSIC?

Leading Composers from Different Countries Discuss Its Possibilities in an Unusual Symposium

By DAVID EWEN

WITHIN the past decade, modern music has gone through considerable flux and change. On the one hand, experimentalism with atonality and dissonance has continued richly in the symphonic music of Arnold Schönberg, Ernst Krenek, etc., and in the operas of Alban Berg and his disciples. On the other hand, a rebel like Igor Stravinsky—whose Sacre du Printemps startled an entire world by its daring and freedom—has meekly returned to classicism and, in his latest work, is attempting to compose music in the idiom of Handel.

With two such divergent trends in the music of our time, it is inevitable that we ask ourselves: What is the future of Modern Music? Will it become the unlawful rebelliousness foreshadowed by the music of Schönberg and Alban Berg? Will it perhaps be a continuation of classicism: a further development of the symphonic style of Brahms, the operatic style of Wagner and Debussy, and the song style of Hugo Wolf and Richard Strauss? Or will it (as so many believe) take a complete somersault and begin to ape the polyphonic style of the seventeenth century?

Of course, to no one is given the gift of prophecy. However, if we are to guess at the future of modern music, we can do so most safely by listening to the opinions of those very men who are shaping the music of our day—our composers. What is the belief of the leading composers of our time as to the probable outcome of modern music? Their answers, I felt, would be illuminating, even important. It is for this reason that I approached many of them with my question.

GOOSSENS SEES RETURN TO PAST

When the question was posed to Eugene Goossens, brilliant young English composer and modernist, he answered that, in his opinion, music was definitely returning to the past; he detected that modern works were reverting to undisguised romanticism, and away from "cold emotions expressed in bloodless music."

To quote Mr. Goossens further: "Contemporary music is becoming more and more difficult to assimilate and for the public to understand. It is getting too complex in form, rhythm, in tempo, in every way. It is an effort to express new thoughts with all the resources at music's command. Simplification is essential and inevitable—not only for the sake of the composer, but also for the sake of our audiences.

"To be sure, music has progressed just as all art has progressed. We have not been standing still. It would be foolish to suggest that the age of experimentalism has been in vain. Music, as a matter of fact, has learned much about harmony, tonality and instrumentation in recent years—and it will use these lessons to good advantage in the future. But, I believe, the return to romanticism is the next and ultimate phase of modern music. Cold emotions expressed in cold tones have robbed the musical art of its blood and warm breath. It is now time that music once again become the expression of human emotions in warm harmonies. Yes, I frankly feel that the return to romanticism will be the future of modern music."

Such an opinion, coming from a radical composer like Eugene Goossens (whose music for chamber orchestra and string quartet, featured frequently by the League of Modern Composers, has always been suffused with the modern spirit) is especially significant.

RAVEL FOR EVOLUTION, NOT REVOLUTION

Crossing the channel from England to France, I approached the leading composer of present day France, Maurice Ravel, to put to him the same question. With what eyes did the world famous composer of Daphnis and Chloe, La Valse and Bolero look upon the music of the future?

"I have never allied myself closely with the school of revolt," Maurice Ravel answered, "because I have always felt that its cut-and-dried cerebralism was its greatest weakness. Music has become far too intellectual in our time, too much a product of the brain and too little the product of the heart. Music can never become as matter-of-fact as a syllogism of logic or a mathematical formula. If it is the greatest of all arts, it is because it is something infinitely more than these. It is for this reason that I feel that the day of rebellion has passed once and for all—and because the revolution has been the ruin of itself. By attaining the very acme of lawlessness it has exhausted itself, and is now definitely through. No atonalities can go beyond Schönberg; the modernistic opera has reached its zenith with some of our younger French composers who refused to be tied down by tradition. Music is now destined for a reaction—a reaction sharply away from radicalism.

"I think that this is very fortunate indeed. I have never placed very much faith in this so-called 'music of the future.' I have always felt that it was hardly more than an intellectual pose, a mental attitude that could never succeed in producing music of very great value. Great music must always be beautiful—and to be beautiful it must come directly from the heart.

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Berlin Season Suffers Decline of Importance

Mere Handful of Recitalists Furnish Few Outstanding Events—Max Fiedler, Boston Veteran, Conducts—Real Teutonic Composers Having Their Innings—Rossini Alla Tedesca

BERLIN.—Diogenes, looking for his honest man, surely had no harder time of it than the music-lover in Berlin this winter in search of a few really interesting tonal events. As I think back three or four weeks and struggle to recall something—anything—of novelty or of signal importance, I find my memory a blank, a void, a vacuum. How have the mighty fallen. For half a century Berlin was in many respects (the Germans would tell you in every respect) the hub of the musical universe. Today look at the poor thing. Four or five song recitals, three or four orchestral concerts and one operatic renewal—that was practically the story of a whole month. Some day Berlin may regain its foothold on the tall pedestal it used to occupy. But under obtaining conditions I am afraid that day is still a long way off.

PIANISTS AND VIOLINISTS

Piano and violin recitals are few and far between. A young pianist, Winfried Wolf, supported by the Berlin Philharmonic under a local conductor of no far-darting fame, Camillo Hildebrand, gave the first of a series of three concerts which between now and next March are to take him from Haydn to Strauss. His first program consisted of the D major concerto of Haydn, the D minor of Mozart and the Emperor of Beethoven. Having dutifully listened to the first two I decided I would probably miss little by passing up the last. Herr Wolf played his Haydn and Mozart coldly and correctly. The right notes were struck at the right time. But I think that von Bülow's prescription holds good even under the unusual circumstances of the Third Reich. Which is to say that a pianist should play "first correctly, then beautifully, then interestingly."

The violinist of recent weeks was Georg Kulenkampf, who enjoys a healthy artistic reputation in Berlin. Shortly after his recital he also appeared as soloist in the Brahms concerto at an all-Brahms evening by the Philharmonic under the direction of our old Boston friend, Max Fiedler. Prof. Kulenkampf is a chemically pure Aryan and plays like one. An excellent musician, he draws a rather small, anemic tone, while icicles drip from his bow and the aura of the true ascetic envelops him.

MAX FIEDLER, OF BOSTON SYMPHONY FAME

Germany is terribly full of conductors nowadays, but so few of them amount to anything that concert-goers quiver with delight when anyone as solidly grounded in his craft as Max Fiedler turns up. Dr. Fiedler has long been rooted in Essen, so Berlin has more or less lost contact with him. Besides the violin concerto his Brahms program consisted of the Haydn Variations and the first symphony. The old gentleman, though somewhere in his middle seventies, is as hale and hearty as anyone could wish. But oh! how quaintly old-fashioned his conducting seems. He employs an enormously wide and placid beat, which was obviously not altogether congenial to the young players who compose the Philharmonic, for they threatened repeatedly to take the bit between their teeth and to run away from him.

I have seldom heard a performance of the St. Antoni Variations or of the violin concerto in which so much time was employed for so little to happen. However, all that was to have been expected. Mr. Fiedler was a substantial and heavy-handed Kapellmeister of the old German stripe when he had the Boston Symphony a quarter of a century ago and he is substantial and perhaps more heavy-handed today.

ARYAN COMPOSERS "SITTING PRETTY"

Furtwängler's third Philharmonic program also offered Brahms—the B flat piano concerto and the Academic Overture—but preceded this dispensation with a Sinfonia Breve by Paul Graener and another but more stimulating *sinfonia breve*—the Schubert Unfinished. In company with people like Pfitzner, Schillings, Trapp and Vollerthun, Graener is enjoying nowadays what the Germans call *"Hoch-Konjunktur."* Which is to say he is sitting on top of the world. Not only is his dull, pedantic music being performed all over the country, but the ponderous old gentleman is a member of the newly organized *"Kulturkammer"* for music (his associates in this weighty official business being Strauss, Furtwängler and Gustav Haveman). There is no need of wasting words over the new effusion, which Furtwängler, for reasons of policy, had to bring forward. It is the sort of thing which the average professor of counterpoint and instrumentation ought to be able to turn out at short notice. I have heard Furtwängler do much better performances of the Unfinished than he did on this occasion. He elected to whip up the tempi throughout and, as so often happens in cases of the sort, the result was dull and bereft of most of the true Schubertian fragrance. The soloist in the Brahms concerto was Wilhelm Backhaus, who played the work with great breadth and an uncommon show of virtuosity.

The concert of the Staatsoper Orchestra under the direction of Erich Kleiber began with a tribute to the late Max von Schillings (an extract from his opera, Der Pfeifertag) and then made known a brand new concerto for piano, violin and cello by Alfredo Casella. The composer and the members of the Trio Italiano (of which Casella is the pianist) played the solo portions. The work, which treats the *concertante* solo parts somewhat after the manner of the classic concerto grosso, is unlikely to add cubits to Casella's stature. He has done this sort of thing too often and today all this jugglery with allegedly eighteenth century materials rubbed through the sieve of the early nineteen-twenties is beginning decidedly to "date." The only substantial music on the program was the Eroica symphony, of which Kleiber is by no means one of nature's chosen expositors.

Within the last few days the Staatsoper has brought out newly studied productions of Rheingold and Walküre under Furtwängler, while the Städtische Oper gives its attention to a resurrection of Pfitzner's long-forgotten Christelflein. In the previous month the Staatsoper offered nothing more exciting than a wretched restudy of the Barber of Seville. The affair was staged by the usually capable Dr. Ludwig Hörth. He appears to have seen the delightful performance of Rossini's comedy given by the visiting Italian company some weeks earlier and to have set his heart on showing the Berliners how differently the thing ought to be done. So he contrived to turn precedent and tradition completely inside out.

The opera was given with spoken dialogue in place of recitatives—a fact which, together with the lumbering Teutonic treatment of the whole thing, ended by making of Rossini's pert and witty masterpiece a kind of Lortzing *Singspiel.* Some details of stage business and stage setting reminded one of the ghastly parody of the work brought out at the old Kroll Opera three years or more ago—such a detail, for instance, as the first entrance of Figaro through the window of a barber shop filled with red, yellow, green and purple wigs. Heinrich Schlusnus, who was to have been the Figaro, was ill and had to be replaced by one August Neumann, who could not by the widest stretch of the imagination be considered a Figaro. Nor was the usually excellent American tenor, Charles Kullman, at home as Almaviva. Most acceptable of all was the Rosina of Marguerite Perras, who, barring some hard upper tones, sang unusually well. With certain of the tempi adopted by Mr. Kleiber I take leave to differ.

HERBERT F. PEYSER.

Guiomar Novaes Tells of Music And Fashions in South America

Brazilian Pianist Describes the Dress and Habits of Her People and Gives Anecdotes About Her Children

GUIOMAR NOVAES
with her children, Anna Maria and Luiz Octavio Pinto.

Guiomar Novaes, back in this country for her second season since her reëntry into the American concert field, is in the midst of fulfilling a crowded schedule which comprised eleven engagements within the first three weeks of her visit to the United States. This included the display of the Brazilian pianist's keyboard art in a New York recital. The end of this month (December 28 and 29) the pianist was to play with the Chicago Symphony Orchestra.

In view of her heavily booked itinerary, Miss Novaes has had recourse to airplane traveling. "I was a little doubtful at first about this method of transportation," the pianist confided to an interviewer from the Musical Courier. "My husband and I had never resorted to it until last year, and then, on the advice of Leopold Godowsky, we took the plane from Chicago to New York. As soon as we arrived, we sent Mr. Godowsky a message expressing our delight that we had followed his recommendation. Ever since he has called us his 'airplane children,' because he started us in these flighty ways. By this time we have become so enthusiastic over the time saved in these journeys and the enjoyment they offer that we frequently use this mode of travel. We hope to return home by this means, reaching Brazil in three days, while the fastest boats take twelve at least."

MODERN NOTE IN DRESS

"Having brought yourself back to Brazil, let us stay in that pleasant country, conversationally at least," the interviewer suggested.

"Very well," assented Miss Novaes, laughing, "but I am going to talk progress, and not romantic tropical languor. You North Americans are inclined to think of us in a sort of *dolce far niente* spirit, but I assure you we are very 'up and coming.' And I am not going to give you my own impressions, but those of one of your compatriots, Mrs. Mallet Prevost, wife of a prominent New York lawyer connected with Pan-American affairs. Mrs. Mallet Prevost came back from South America, where she spent this last summer, and she tells me that she found the manner of living down there very modern and up-to-date, not only in the cities but in the smaller places. The fashion of dressing, which is, of course, a significant indication of whether a society is modern or not, she found no different from your own. The South American women wear the conventional tailored or sports costume all day. It may be disappointing to the tourist, but there are no lace mantillas or bright shawls.

"And speaking of the women of my country, they have not only forsaken the garb of former years, but are taking their places in the arts and professions, along with the women of other nations. Feminine Brazil is now much interested in politics and economics. The congress now drawing up a new constitution for our second republic includes three women members, and they are winning the respect and admiration of the nation by their brilliance and ability. Women in Brazil have been trained for engineering, architecture, medicine, law and other fields. The girls learn stenography or study to become nurses or school teachers, just as they do here.

CONCERTS IN BRAZILIAN CITIES

"As to our music activities in South America, we have a regular concert season, with instrumentalists, singers, orchestras and opera, but the field is not large—only the larger cities, such as Rio, São Paulo, Buenos Aires, Montevidéo, can afford to engage the great artists—but we are planning now to have a kind of community concert course, which represents so excellent a method of dissemination for music, and I hope plans can materialize when conditions become less severe.

"This project should carry through triumphantly, for there are many music-lovers in South America. Certainly the Brazilians are devoted to the art and have a born tendency for it. To prove this statement," Miss Novaes broke off, laughing, "I received a letter today from my little girl, Anna Maria, nine years old. She tells us that she is trying to teach her little five-year-old brother Luiz Octavio his letters, but that he is very indifferent to literature and much prefers to play records and listen to the radio.

A YOUTHFUL PAN-AMERICAN

"My daughter, by the way, is an enthusiastic Pan-American. Two years ago, when she was only seven, her teacher asked her to stand up before the class and talk on whatever subject she chose. Anna Maria astonished her by giving a graphic and well-informed description of the United States. Of course, this was not really surprising because my husband and I have always talked about this country a great deal and the children consequently know a lot about it. But when the teacher asked her where she got her knowledge of the northern republic, she answered nonchalantly, 'Oh, I know the country quite well. I made a long visit there when I was a year old.'"

M. L. S.

Virgil Thomson and Gertrude Stein Opera to Have Première

An opera entitled Four Saints in Three Acts, with music by Virgil Thomson and libretto by Gertrude Stein, will have its world première in Hartford, Conn., on February 8. Later several other cities are to hear the work, probably including New York. There is an all-Negro cast. The conductor is Alexander Smallens; John Hausman is in charge of the staging, and the choreographer is Frederick Ashton, of the London Ballet Society. Sponsoring the production is the Hartford organization, The Friends and Enemies of Modern Music.

Nino Martini to Continue on CBS Seven Star Revue

Nino Martini, tenor of the Metropolitan Opera, will continue as the featured artist on the Seven Star Revue, broadcast each Sunday evening over WABC and a coast-to-coast Columbia network.

It was believed originally that his work with the Metropolitan would force Martini to retire from the air for the fourteen-week period of the opera season. However, all schedule and contractual difficulties have been cleared up, and the tenor will be heard each Sunday night.

Jacobs Heads Two New Jersey Orchestras

Max Jacobs, conductor of the Trenton Symphony Orchestra and the New Brunswick Symphony Society, has opened a series of concerts in each of the New Jersey cities. In Trenton, the initial program was given on November 14 and the second concert is set for January 23, with a third to follow on March 12. The New Brunswick organization opened its season on December 8, and is to be heard again on February 9 and March 23.

Warburg-Nast Nuptials

Natica Nast, daughter of Condé Nast, publisher, was married last week to Gerald F. Warburg, second son of Mr. and Mrs. Felix M. Warburg and grandson of the late Jacob H. Schiff. Mr. Warburg left Harvard to take up music study, first at the Institute of Musical Art, New York, and later in Vienna. His professional début as a cellist took place in 1927 and he has since appeared in concert and over the radio on both sides of the Atlantic.

IN NEXT WEEK'S ISSUE
ANNOTATIONS ON THE SYMPHONIES OF MAHLER
(IN TWO PARTS)
By EDNA RICHOLSON SOLLITT

Christmas Choral Offerings Feature Season in London

Beethoven's Missa Solemnis Has Fine Performance—Orchestral Competition May Lead to Eliminations—Széll and Heger as Guest Conductors—Menuhin Packs Albert Hall—Orloff and Supervia in Series—Chamber Music and Chamber Opera

LONDON.—Coming events cast their shadows before—or shall we say lights, since Christmas is still the Festival of Light? Christmas in England is a signal for the choral societies to come out of hiding and to unfold their very best offerings, the inevitable Messiah, the Christmas Oratorio and the rest. This year's Messiah was more than a Christmas routine—it was a manifestation of gratitude and affection for one of London's most popular musical figures, the still youthful Dr. Malcolm Sargent, now ill and facing a long convalescence in Switzerland. The Royal Choral Society of which he is the conductor gave its annual Albert Hall Messiah for his benefit in order to place the financial basis of his recovery beyond doubt.

Sir Thomas Beecham officiated in Sargent's accustomed place—a handsome tribute to the younger colleague—and Isobel Baillie, Muriel Brunskill, Walter Widdop and Harold Williams (as fine an oratorio quartet as can be found in England) all gave their services. The performance was more conventional than it used to be in recent years when Sir Thomas first discovered the Messiah for himself and decided to "pep it up" (thus earning golden praises from the yes-men),This shows once again how responsibility and power make for conservatism. But there were many unorthodox things in the score that would cause Handel to tear his wig. A real novelty sensation in England could be achieved by a really correct textual performance of this work—i.e. what the Germans would call an "Urtext." But that would mean real work, in the British Museum as well as the concert hall.

Missa Solemnis Heard

An even more important seasonal event was Beethoven's Missa solemnis by the B. B. C. Choir and Orchestra under Dr. Adrian Boult. The soloists on this occasion were Adelheid Arnhold (a German singer whose introduction here was by way of Hindemith's Das Unaufhörliche), Margaret Balfour, Parry Jones and Keith Falkner. They were on the whole adequate to their great tasks and so were chorus and orchestra. But the typical English oratorio chorus, used to being accompanied by an orchestra (instead of being part of one) is not enough for a really worthy performance of this transcendental masterpiece in which all the elements must be welded, fused into one. In fact—aside from high B flats and all but impossible pianissimo attacks—this work requires to be not only rehearsed but lived. As performances go this one ranked high but it fell far short of an idea which perhaps can only be imagined.

The continued florescence of an organization like the Oriana Madrigal Society is proof of a musical culture that goes below the surface. The Oriana cultivates the truly English art of a cappella singing and at all festive seasons such as Christmas it adds that distinctive traditional flavor which is the cultural badge of a nation's nobility. In the presence of the Duchess of York, the Society's patroness, Charles Kennedy Scott's singers did not only a beautiful selection of rarely heard carols of the seventeenth century, but masterpieces by Sweelinck (Hodie Christus Natus Est) and Praetorius. The Blessed Virgin's Expostulations, by Purcell, one of the loveliest treasures of pre-classical English music was competently sung by Betty Hutchings. It consists of alternating recitations and formal melodies describing Mary's grief over Herod's decree.

B. B. C. Symphony Concerts to "Retire"?

Orchestral competition in this town has now reached such a pitch that one of the competitors may disappear from the contest for audiences "in the flesh." The best of the four London orchestras, the B. B. C. Symphony Orchestra is said to be contemplating the discontinuance of its public concerts in Queens Hall and confining its activities to a very large studio now in course of construction. The country at large would still have the boon of full-length weekly symphony concerts by air but the handful who actually attend Queens Hall would be deprived of the pleasure of hearing and seeing their favorite orchestra led by Adrian Boult. It would be a pity, for say what you will, the full quality of a great orchestra does not come through the ether unimpaired and London should not hide its brightest behind a loudspeaker's cloth. Moreover Boult, who may not be a match for Beecham's showmanship is a conductor worthy of the public's admiring gaze.

At its most recent orchestral concert the B. B. C. Orchestra was conducted by Sir Henry Wood who like his English colleagues seems to be sold on Sibelius. He gave us the Finnish composer's fourth symphony, too familiar to American audiences to require comment except to say that the performance was first class. But Strauss's Also Sprach Zarathustra none too often heard these days gave my vulgar taste more thrills. Myra Hess, playing Schumann's piano concerto was the popular attraction.

Georg Széll Conducts

Two foreign guest conductors were heard during the past week both with the Philharmonic Orchestra. Georg Széll of Prague (once a season guest at St. Louis, Mo.) in charge of a Courtauld-Sargent Concert gave us as fine a performance of Schumann's D minor symphony as I have heard in years. None of the alleged weaknesses of the score were in evidence and the work stood forth in all its youthful romantic sweep—the very spirit of joy. Bronislaw Hubermann (whom America is to hear once again next season I understand) played the Beethoven concerto with his usual nobility of style.

Robert Heger the other Continental visitor, appearing at the Royal Philharmonic Society's concert gave us an excellent and at times exciting reading of Brahms's C minor symphony and among diverse classics, a set of variations of his own on a Verdi theme (E scherzo od è follia from Ballo in Maschera). It is a scholarly work in the style of our older contemporaries and decidedly more serious than its subject. Mr. Heger, familiar here from his work in Covent Garden is a lively man on the concert platform but intense seriousness is reflected in every move.

These two concerts by the way, showed the unbalanced state of the present concert life. The first was full, the second half empty. Both are subscription concerts but the prices are decidedly different. Moreover the Courtauld-Sargent concerts cater especially to the "white-collar" working class while the Royal "Phil" is out for boiled shirts.

Yehudi Menuhin Grows Up

Yehudi Menuhin *en jeune homme* has swept London completely off its feet. He is the monarch of the moment—and the ten thousand or so people who crowded the Albert Hall on Sunday afternoon were his abject slaves. As a sheer feat his playing of Paganini's D major concerto (in its complete and original form—allegedly a "first time") was probably the outstanding feature. Beethoven's C minor sonata should have had that honor but the poor pianist left it all to Yehudi forgetting that it was supposed to be a duet. Bach's unaccompanied Adagio and Fugue (from the third sonata for violin alone) was perhaps the most beautiful piece of playing heard in Albert Hall on that afternoon and for that matter any afternoon this year. Yehudi Menuhin at seventeen is a grown-up artist; the most one can wish him is to be a mature one at seventy. The years of development that lie between should hold much beauty and joy in store especially if he realizes that a crowded Albert Hall is not the end of art.

Orloff's Great Chopin Feat

Among the pianists Nicolai Orloff still holds the center of the stage with his Chopin series. In five concerts this remarkable artist will have played no less than 107 distinct works (counting sonatas as one). The twenty-four Preludes were played in two "takes," the twelve etudes op. 25 in one. It is a formidable achievement and a great exhibition of keyboard mastery. With an artist of real engaging qualities it is also a delightful experience.

Karl Ulrich Schnabel at a second recital deepened the impression he made at the first especially in Bach's Capriccio on the Departure of his Beloved Brother and Beethoven's C sharp minor sonata in which he stressed its romantic significance. Clifford Herzer, a young American pianist proved at his second recital that he is the possessor of a decided piano talent which ought to carry him far. A program which included the Bach-Busoni Chaconne, the early C major Beethoven sonata and the Cesar Franck Prelude, Fugue and Variations is no mean test and Mr. Herzer acquitted himself with style and character.

Frank Mannheimer an American pianist with considerable following in this country has given a joint recital with Anne Thursfield, an English Lieder singer of note. He gave particular pleasure in Ravel's Tombeau de Couperin.

Supervia Tetralogy

Conchita Supervia, Spanish coloratura, has given London a kind of festival all on her own. In four recitals she has done a cross-section of all her accomplishments—vocal, histrionic and ethnological. Italian coloratura classics, modern songs of southern origin in general, and Spanish songs in particular were the three departments of recitals 1 and 2; No. 3 consisted of Spanish folksongs of every province: and No. 4 was devoted to Granados and Falla. Costumes, and setting and lighting added much to the art and charm of the singer herself, and copious synopses and even a map of Spain helped to guide the ignoramus through this rich maze of offerings. The most attractive features, however, were the appendices to the concerts—described as "the seven most important rhythms of the Andalusian and Gitan folklore"—folksongs accompanied by the guitar. Here is a kingdom in which this artist probably rules supreme. The audience was charmed and thrilled, then delighted and intrigued—a great success. Ivor Newton was at the piano officiating with finesse as usual.

Chamber music has been the only field lately in which there has been an effort to present novelties. The Rothschild Quartet from Vienna besides playing Hindemith's neo-classical third quartet (op. 23), offered a quartet by a new English composer, Amice M. Calverley, which proved to be workmanlike, progressive and not without originality. The last two of the Tuesday chamber concerts at the Grotrian Hall brought Bernard Van Dieren's quartet, opus 5 (played by the International String Quartet), a string trio by Christian Darton and ten new tenor songs by Gerald Finzi, also a second hearing of Constant Lambert's concerto for piano and nine instruments. The last named work improved on acquaintance; like its companions it is interesting without calling for superlatives.

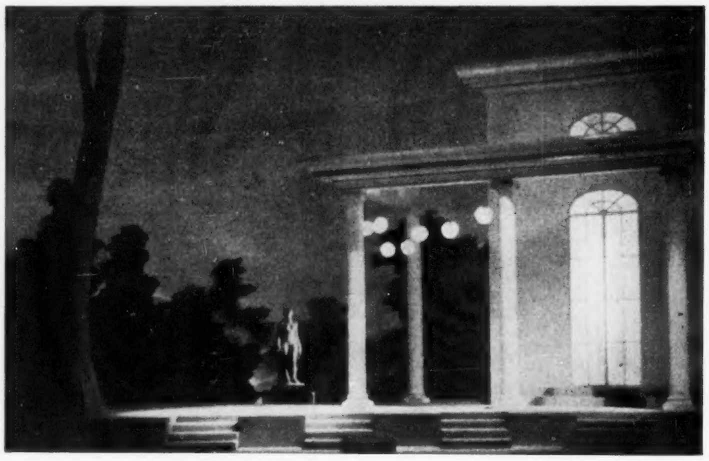
Another Viennese ensemble, the Kolisch String Quartet, gave us classics plus Dvorak's quintet, in which Josefa Rosanska (said to be a native American) contributed an efficient piano part, besides adding a brilliant solo close, namely Liszt's B minor sonata.

Noel Eadie Queen of the Night

Operatically we are having much Mozart these days. The Old-Vic Wells Company has revived the Magic Flute with Noël Eadie, whose Queen of the Night is a lingering Chicago memory, as guest. And on a still more intimate scale, in the Webber-Douglas Theatre, the Chanticleer Company has begun a Mozart season of which I hope to report anon. CÉSAR SAERCHINGER

Venus, New Opera by Schoeck, Well Liked by Zürich Public

Work Wins Popularity—Libretto Based on Mérimée—Fine Musical Qualities—Menuhin and Milstein Heard in Concert



SCENE FROM THE OPERA VENUS,
by Othmar Schoeck, as produced in Zürich. The setting is the second scene.

ZÜRICH.—A long-cherished desire of Swiss artistic circles was finally fulfilled by the recent performance here of Othmar Schoeck's opera, Venus. It is true that the work was produced at the 1922 May Festival, but only inadequately, and the present production was enhanced by the composer's rearrangement or rather re-grouping of the music in the second act which heightened the dramatic effect.

Indeed it is the music throughout that seeks to provide what dramatic interest is lacking in the story; and the youthful composition revealed—both in its lyric and symphonic passages—depths of beauty and charm of tonal effects that swept the work into public favor.

A Fantastic Story

The libretto of this fantastic opera was adapted by Arman Reiger from a novel of Prosper Mérimée. The beautiful antique statue of Venus is sent by Baron Zarandelle to his nephew Horace as a wedding present. While setting it up in the garden a workman is seriously injured. In superstitious fear everyone avoids the statue except the young bridegroom who in his adoration of it seems almost to be under a spell. So much so that even on the occasion of a masked ball he leaves his guests to visit it. It suddenly comes alive and arouses him to such ecstasy that he forgets everything around him, places his wedding ring on its finger and is lost in long embrace during which his bride finds him and faints.

During a severe thunderstorm wonderfully suggested in the music between the acts, the young man follows the goddess, fighting off his friends even at the point of the sword and finds himself standing once more before a stone statue on which a flash of lightning shows him his ring. During his vain efforts to remove it the stone arms encircle him and crush him to death.

Difficult Tenor Rôle

The tenor rôle is one of the most exacting in all operatic literature, making almost unheard-of vocal demands. Nevertheless it was extremely well achieved by Arthur Cavara. The somewhat ungrateful role of the bride was excellently sung by Judith Hellwig, who looked charming as well. The baritone, Albert Book, must also be praised. The orchestra and chorus conducted with temperament by Robert Denzler, brought out all the contrasts and subleties with absolute precision while the imposing stage scenes by Roman Clemens provided a satisfying frame for the beautiful work.

At the close, the composer was greeted with a storm of applause of which the cast had its well-earned share.

Milstein, Menuhin Play

In a subscription concert Nathan Milstein appeared recently as a new star in our violinistic firmament, shortly followed by Yehudi Menuhin in a recital. This growing youngster has fulfilled all the hopes set on the "wonder child" to the fullest degree. Although a momentary indisposition prevented him from giving the utmost of his artistry during a part of the concert, one's impression as a whole was that of having had a rare experience.

Two popular signers, Heinrich Schlusnus and Richard Tauber, the darlings of gramophone owners, suddenly appeared here in person to give first-hand examples of their art. It goes without saying that whole flocks of people followed the seductive call, and both baritone and tenor were amply rewarded for the many enjoyable evenings they provided in the listeners' private homes.

J. H. K.

Szigeti's January Engagements

After his appearances with the Cleveland Orchestra under Dr. Artur Rodzinski on December 21 and 23 and a week's vacation, Joseph Szigeti will start the new year with the pair of New York Philharmonic-Symphony concerts on January 3 and 5, and play in Indianapolis, Ind., on January 7; 9, with the National Orchestral Association in New York, and 10 in Montreal, Can. The violinist concludes his present American tour with appearances in Urbana, Ill., on January 12, St. Paul, Minn., 17, and in Boston on January 22, sailing for Europe four days later on the SS. Berengaria.

Mr. Szigeti's European tour opens on February 4 with a recital at the London Palladium (seating 3,500), followed by one in Manchester (Free Trade Hall), London Symphony Orchestra (under Ernest Ansermet), Paris (Concerts du Conservatoire), Copenhagen, Stockholm, Amsterdam, The Hague, Budapest, Warsaw, Zürich, Milan, Florence, Rome, Palermo, Monte Carlo and Brussels.

Enthusiasm for Operetta Overwhelms Paris Public

Light Works in High Demand—Carmen Studer's Baton Conquers Hearers—Monteux Returns—Bach Society Furnishes Delight—Concerts and Brevities

PARIS.—While some are complaining that too much is being done here for foreign operetta, the burg is going operetta mad. Theatres which heretofore were addicted exclusively to tragedy, the classics, or Parisian triangle comedies, are installing orchestra pits, hiring orchestras, trying to get the French artists to sing—in other words, are sailing into operetta with a vengeance. The past week has brought two outstanding musical shows to the fore, done with the *esprit* and finish that only the Parisian commands—that is, when he puts his mind to it. Of the twain, I do not know which gave the greater pleasure.

The Theatre de la Madeleine has just put on Le Passage des Princes, a charming musical comedy in two parts and fourteen scenes, by Charles Méré, music by Offenbach. Magnificent spectacle, magnificent success. The music is absolutely refreshing. The news has got around and the theatre is packed to overflowing for every performance. How could the music be otherwise, consisting as it does of the most sparkling numbers from Jacque's popular concoctions, La Belle Hélène Orphée aux Enfers, La Grande Duchesse, La Vie Parisienne, and La Perichole? The story has incidents in the life of Offenbach and of his famous interpreter, Hortense Schneider, and the theatre teaches us many a fine point about these personages which one never read before. But history or invention, no matter, so long as the illusion is complete, the scenery effective, the costumes exquisite, the interpretation expert. In the leading rôles are Jane Marnac (Hortense Schneider), Gaston Severin (Berthelier), Henri Rollan (Caderousse), Parisys (Silly) and others.

Another operetta that has made a big hit is Florestan 1er, Prince de Monaco, at the Varietés. The tunes, rhythms and orchestration are from the clever pen of Richard Heymann; the plot, lines and situations, from that Parisian fascinator Sacha Guitry. Florestan, Prince of Monaco, has the theatrical urge and gets himself engaged with a traveling company. He prefers simple parts and the love of Mesange to the luxuries of the palace and would go on enjoying them except that somebody or other dies and he is called to the throne to reign. The cast is priceless. It affords the opportunity to admire Henry Garat, of cinema popularity, as Florestan; Mlle. Senac as Mesange; inimitable Pauley as Rosambeau, the manager, and Genevieve Vix as the Duchess.

CARMEN, BUT NOT BY BIZET

The orchestral event of the week was the appearance in a pair of concerts with the Pasdeloup Orchestra, of Carmen Studer (in private life Mrs. Felix Weingartner). One is not astonished and finds it entirely natural that she should reveal a technic of the baton that many a male confrère would do well to acquire. Young, pretty and a thorough musician, Carmen Studer has extraordinary communicative power and the way she makes a hundred men behave and realize her slightest wish is something to admire. And please do not think that she limits herself to "ladylike" programs. On the contrary there is not a style or a school which she has not penetrated or in which she does not find herself at home. This is what she gave the Parisians, this is what they appreciated and acclaimed: Les Preludes, concerto in A for piano (Liszt, Emile Baume piano soloist); L'Apprenti sorcier (Dukas); fourth symphony (Schumann); Euryanthe Overture (Weber); violin concerto (Brahms, Roland Charmy soloist); E flat symphony (Mozart), and the Leonora Overture, No. 3 (Beethoven).

MONTEUX RETURNS

Pierre Monteux, who has been in Amsterdam conducting the Concertgebouw, returned to his local pulpit on December 10, that is, the Paris Symphony Orchestra. He was greeted by a large crowd of his admirers and he rewarded them in turn with an excellent program of Beethoven: Grande Fugue for strings, violin concerto (Adolf Busch, soloists), Allegretto et Minuetto, and the fifth symphony.

BACH IN PARIS

Those who labor under the illusion that Bach is only heard to advantage in Germany have (if I may put it that way) another guess coming. We have in Paris a Bach Society, and from actual experience I am here to state that they do fully as well as any Bach society anywhere else. Being generally occupied singing and performing John Sebastian's sublime music they do not have much time left to toot their own horns, and so people at large do not know much about them. The Paris Bach Society has just given us a series of performances of the B minor Mass in the Eglise de l'Etoile and to say that these readings were impressive is putting it mildly. Gustave Bret conducted and the soloists were Mme. Malnory-Marseillac, Pola Fiszel, Jean Planel, Jean Hazart, Alexandre Cellier at the organ.

VARIOUS CONCERTS

I see that I am running out of space and will have to stop being affectionate if I am to mention everything I want to mention. The Budapest String Quartet gave a memorable evening of quartets of Haydn, Mozart and Beethoven; the Léner String Quartet played works of Franck, Ravel and Debussy. Marcel Grandjany made the harp a very expressive instrument in his recital of Bach, Handel, Ravel, Respighi, Gretchaninoff and others; while Magda Tagliafero gave a good account of Ferroud, Roussel, Pierné, Klepper, Poulenc, Chopin and Infante, on the piano. Jacqueline Schwetizer, eleven-year-old pianist, played compositions of Bach, Beethoven, Chopin, Liszt, Delannoy, Prokofieff and Ferroud; and Alfred Cortot gave a talk on Chopin followed by his interpretation of the Twenty-four Preludes, at Les Annales. Lauritz Melchior, tenor, appeared at the last one of Mrs. Berry-Wall's Wednesday morning musicales at the Union Interalliée; Russian pianist Uninsky gave a recital before the Russian Musical Society of Paris; a concert of works by René Lenormand was given at the Ecole Normale, by Dolores de Silvera, Ysabelle Bard and others; violinist Totenberg played Suite by Piston and Sonatine by Chavez; the National Library has opened an exposition of French Music from the Middle Ages to the Revolution; and a ceremony was held at the tomb of Berlioz in the Montmartre Cemetery, in commemoration of the 130th anniversary of his birth.

BREVITIES

The newly elected committee of the Société Nationale de Musique consists of Albert Roussel, Robert Casadesus and Maurice Duruflé.

Yvonne Gall is to appear at the Marseilles Opera.

The Bordeaux Opera gave Traviata, Manon, Chenier, Barber, and l'Etoile du Nord last week.

Mignon Nevada is singing Desdemona at Marseilles.

The new director of the Opera of Angers, M. Morna, will open his season with Tristan and Le Chemineau.

Gabriel Pierné, who has been ill, feels greatly improved.

The Opéra-Comique promises to exhume Le Jongleur de Notre Dame.

IRVING SCHWERKÉ.

Leonard Shure Acclaimed As Soloist with Boston Orchestra

Thompson Stone Conducts Messiah and Christmas Carol Program

BOSTON.—Leonard Shure, twenty-three-year-old American pianist, recently returned from a long sojourn in Germany, where he studied under Artur Schnabel and assisted him in his teaching, had a great success as soloist in the Brahms D minor concerto with the Boston Symphony Orchestra under Serge Koussevitzky on December 18.

Mr. Shure, making his first public American appearance since his child-prodigy days, revealed himself throughout the concerto as a surprisingly ripe artist, not a mere fledgling. It took confidence and courage to select so important a work, requiring a *bravura* technic and great powers of physical endurance, not to mention emotional and musical qualities. But the young pianist justified his choice (as well as Dr. Koussevitzky's selection of a soloist) by his rugged eloquence and his gift for singing a melody. Mr. Shure gave an exciting presentation of the concert. The large audience greeted him with a remarkable demonstration of applause, which was clearly intended, as well, for conductor and orchestra, who had presented the orchestral sections at white heat. Similarly ardent was the playing of the rest of the program, consisting of Beethoven's third Leonore overture, the familiar pair of Debussy Nocturnes, and the second suite from Ravel's Daphnis and Chloe.

STONE PRESENTS HANDEL MESSIAH

Handel's Messiah was performed, for the 164th time in more than a century, by the Handel and Haydn Society under Thompson Stone at Symphony Hall on December 17. This concert, which has come to be a regular and almost ceremonial pre-Christmas event on the Boston calendar, was on this latest occasion somewhat enlivened by Mr. Stone's announcement, in advance, that the performance would be shortened by the exclusion of certain choruses which Handel had not written originally for Messiah, but which he had adapted to the text after he had already employed the same music in concert numbers to secular texts. The omitted numbers were: He Shall Purify, His Yoke Is Easy, and All We Like Sheep.

The chorus in general seemed to sing with revived interest, and Mr. Stone is to be commended for helping so large a group to sing with such unanimity. While Mr. Stone's changes of tempi were occasionally debatable, there was no questioning that the performance seemed to have been the result of restudy, very much for the better.

The Boston Orchestral Society played the orchestral parts for the most part competently. The soloists, who were reliable, included Alice Armstrong Kimball, soprano, Nevada van der Veer, contralto, Ben Redden, tenor, and Walter Kidder, bass. The large audience was cordially disposed to performers and music.

PROGRAM OF CHRISTMAS CAROLS

The Handel and Haydn chorus was even more responsive, and its singing more sensitive, in a program of carols which it gave at Symphony Hall a few days later, on December 21. Mr. Stone had selected a representative list from the extensive literature on the subject of Christmas—a list that included old masterpieces as well as popular favorites, and that did not shun American composers, including Francis Snow, who was in the audience and heard his Sleep, Holy Babe!

Split up into smaller choruses, with numerous solo singers, the Handel and Haydn singers sounded fresher and more youthful than they have in many years. The program, which was heard appreciatively by a friendly audience, included five songs from Cornelius' Christmas Cycle, sung by Elsie Lovell Hankins, accompanied by Beatrice Warden Roberts.

ACTIVITIES AT THE SCHOOLS

Edwin P. Brown was reëlected president of the board of trustees of the New England Conservatory of Music at the annual meeting, held on December 19. The other officers chosen were: vice-presidents, George B. Cortelyou, Charles G. Bancroft and H. Wendell Endicott; treasurer, Channing W. Cox; director, Wallace Goodrich; general manager, Ralph L. Flanders. Various other members of the trustees were reëlected.

At a concert given by the class in brass ensemble of the New England Conservatory, on December 15 at Jordan Hall, Louis Kloepfel conducted, and the soloists were Aniceta Shea, soprano, Mildred F. King, pianist, Elizabeth Wakefield, violinist, and Charles R. Colin, trumpeter . . . Music for voice, organ, piano and violin was heard at a students' recital given at Jordan Hall on December 21.

Arthur Fiedler, new conductor of the Boston University Orchestra, led it in its first concert of the season on December 19. The program included the Coriolanus overture of Beethoven, a concerto grosso by Corelli, Hadley's Streets of Peking, and Saint-Saëns' ballet-divertissement, Henry VIII . . . A program of Christmas music was given by the ensemble class of the College of Music, directed by Stephen Townsend, at Jacob Sleeper Hall on December 13. Dean John Marshall was the organist, and the soloists were Wesley Copplestone, tenor; Carmi Squires, baritone; Ethel Johnson, Margaret Russell, and Margaret Stewart, soprani; Joseph James, bass; Rodney May, tenor, and Norman Messer, baritone. Bernard O'Connor was the pianist, and Robert Cohen, the violinist.

Mona Howard played piano music, and Arthur Wellcome, tenor, and Freeman Garniss, baritone, were heard in songs at the Longy School of Music on December 19.

Leon Vallas, honorary teacher at the National Conservatory of Music at Lyon, and general lecturer for the Federation of the Alliance Francaise, gave a lecture in French on Debussy and the Interpretation of His Works, at Paine Hall, Harvard University, on December 20. The lecture, which was given under the joint auspices of the divisions of music and fine arts at Harvard, was illustrated, vocally and instrumentally, by Mme. Paule de Lestang, teacher at the National Conservatory at Lyon. M. S.

Rosario Bourdon Song Featured

Darling, a composition by Rosario Bourdon, conductor of the Cities Service Concert Orchestra, was to be sung by Jessica Dragonette as her feature solo on the program presented over an NBC-WEAF network on December 29. The orchestra opened the full hour of diversified entertainment with Marche Slave by Tschaikowsky.

Grace Moore Soloist In Golden Gate City

Iturbi Plays Fine Recital for Crowded House

SAN FRANCISCO, CAL.—Under the auspices of the Art Commission of San Francisco, the San Francisco Symphony Orchestra (Issay Dobrowen, conductor) gave its first pop concert of the season in the Opera House. Grace Moore, soprano, was soloist. With orchestral accompaniment, she sang Un bel di from Puccini's Madam Butterfly, and with Lester Hodges at the piano, a group of songs including Richard Strauss' Allerseelen, Joaquin Nin's Pano Murciano, Koshetz' arrangement of Arensky's Waltz and John Alden Carpenter's Serenade. Miss Moore is endowed with a voice of rare beauty to which she has added an unusually efficient technic that includes a smooth legato and distinct enunciation. In such matters as phrasing and rhythm she sings musically. Miss Moore was heartily applauded and called upon to supply several additional numbers.

Dobrowen conducted Schubert's Unfinished Symphony, selections from Strauss' Der Rosenkavalier, suite from Rimsky-Korsakoff's Sadko and Grieg's Symphonic Dances. The symphony gave Mr. Dobrowen opportunity to display poetic imagination and the orchestral ability of the organizatoin to manifest its tone and technical finish. Among the interested listeners in the audience was Otto Klemperer, conductor of the Los Angeles Philharmonic Orchestra.

At his recital in the Opera House José Iturbi, pianist, demonstrated anew his virtuosity. While one is astounded by his marvelous executive ability, one is even more impressed by his use of it to invest his interpretative moods with a poetic significance that allures and captivates. Mr. Iturbi's program listed works by Handel, Couperin, Paradies, Beethoven, Schumann, Chopin and Liszt. For encores Iturbi chose compositions by Brahms, Debussy, Albéniz and Falla. Iturbi proved as brilliant an exponent of the modern school as of the romantic. The popular Spanish pianist attracted a large audience. His recital was under the management of Peter D. Conley.

C. H. A.

Felix Weingartner's Conducting Classes

Dr. Felix Weingartner will hold another master class for conductors at the Basle Conservatory during the summer of 1934, the class to start about June 5 and to continue for one month. At the present time Dr. Weingartner is holding a course for beginners in conducting.

Among Dr. Weingartner's pupils found in the world of music and actively engaged in conducting, are Jesus Arambarri (Bilbao, Spain), Hans Blumer (State Theatre, Basle), James Stuart Deas (Edinburg), Hendrik Diels (Konigl. Flamische Opera, Antwerp), Antiochos Evangelatos (New Symphony Orchestra, Athens), Odd Gruner-Hegge (Oslo), Charles Kreshover (New Chamber Orchestra, London), Alexander Krannhals (Theatre of Lucerne), Albert Pfrimmer (Municipal Theatre, Strasburg), Felix Raabe (State Theatre, Hildesheim), Paul Sacher (Chamber Orchestra and Chorus, Basle), Boris Sirob (State Symphony Orchestra, Wiborg, Finland), Lajos Shuk (Philharmonic Orchestra, Arad, Rumania), Wheeler Beckett (Richmond Symphony Orchestra, Va.), Gwynn Bement (Elmira Symphony Orchestra), George Brown (Springfield, Vermont, Symphony Orchestra and Orchestral Association, Melrose, Mass.), Dr. John Warren Erb (director of instrumental music, University of New York), and J. L. Mowinckel (guest conductor in Oslo, London, Paris, Utrecht and Moscow).

Nora Fauchald's Current Engagements

Nora Fauchald recently gave a recital for the Gardner (Mass.) Women's Club. She also did the solo work in Max Bruch's Cross of Fire and Lady of Shalott by Mendel and an extra group of songs, for the Norwich (Conn.) Choral Society. She sang the soprano parts in The Messiah in Springfield, Mass., on December 17, under Arthur Turner, also in Plainfield, N. J., the next evening, under Willard Sektberg. Miss Fauchald is to sing in the Waterbury (Conn.) Community Concert Series on February 6 in joint recital with Toscha Seidel.

Hilgers Continue Active

The Hilger Trio gave the first program of the Bach Club Concerts in Baltimore, Md., on November 29. They played numbers by Beethoven, Handel, J. S. Bach and Brahms. The members of the Trio are Greta, piano, Maria, violin, and Elsa, cello. The cellist and pianist appeared on December 1 in Providence, R. I., with the University Glee Club. Their offerings included the Tschaikowsky Variations on a Rococo Theme.

Klemperer Notably Conducts Berlioz' Fantastic Symphony

Fourteen-year-old Girl Violinist Plays with Orchestra—Shan-Kar Dancers in Four Recitals

Los Angeles.—If Otto Klemperer intended to commemorate the 130th birthday of Hector Berlioz, nothing to that effect was made known but he superbly conducted the Symphonie Fantastique by the Philharmonic Orchestra. The German maestro conveyed presentations of beauty and clear strength. The score roused the public to much enthusiasm at both performances.

Youthful Violinists Score

Another revealing experience occurred with the engagament of fourteen-year-old Marguerite Kuehne in the B minor violin concerto of Saint Saëns. This young Los Angeles artist possesses not only exceptional technic, but a large and warm tone. What proved still more significant was an emotional forcefulness and poesy of phrasing. It is only proper to add that Miss Kuehne is the pupil of Alexander Roman, himself an Auer exponent and a first violinist of the orchstra. The concerts closed with Ravel's Alborado del Grazioso.

A greater test yet of violinistic skill and musicianship was superbly met when Irma Neuman (a Calmon Luboviski student) was the feature recitalist sponsored by the Western Concert Artist League. This young artist—also still of school age—interpreted Bach's Chaconne with finish and conviction of style. She was heard to excellent advantage also in Bloch and Bazzini items. Her sister, Pauline Neumann also gave ample evidence of equipment and musicianship in the rôle of accompanist, serving in like capacity for Lloyd Staples, baritone. Marion Pearlman played Russian piano numbers enjoyably.

Two-Piano List Applauded

Scintillant two-piano art worthy of their reputations marked the recital of Alfred Mirovitch and E. Robert Schmitz under the Armitage management. They attracted a large and warmly appreciative audience, the repertoire including the C major concerto of Bach, Mozart' D major sonata, Brahms' Haydn Variations, Ravel's Mother Goose suite and Gershwin's Rhapsody in Blue as well as several encores.

Merle Armitage also presented Roland Hayes in recital at the Shrine Auditorium. The tenor always draws a big following.

Oratorio Society in The Messiah

A box-office-line more than half a block long demonstrated amply what this community thinks of John Smallman and the Los Angeles Oratorio Society which he has conducted for nearly two decades, celebrating the Christmas season annually with a Messiah performance. Obviously this custom has good reason for the Philharmonic Auditorium was crowded. Monnie Hayes Hastings, Clemence Gifford, Thad Harvey, Allan Watson formed the solo quartet; Lorna Gregg, pianist, Dr. Ray Hastings, shared honors with conductor and chorus.

As intimated already, this city "was ready" for the Shan-Kar Dancers, Impresario Behymer could record four big audiences and has announced a return engagement for next month. Visually and musically the Indian artists exert uncommon appeal in more than one sense of the word. Hollywood and visiting dancers have raised local expectations to high pitch, yet the Shan Kar Company touched "show" audiences as hardly any other terpsichorean group. B. D. U.

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Downes Reviews St. Louis Orchestra As Guest Critic of Globe-Democrat

Elisabeth Rethberg Fêted as Soloist—Edward Collins Gives Recital

St. Louis, Mo.—The seventh concert of the St. Louis Symphony Orchestra season, conducted by Vladimir Golschmann on December 15, was reviewed by Olin Downes, music critic of the New York Times, who had been engaged by the St. Louis Globe-Democrat to act as guest critic for the occasion. The program was entirely orchestral and included Mozart's Eine Kleine Nachtmusik, Debussy's Iberia, and the Brahms first symphony. Needless to say, Mr. Golschmann and his men were in great form and I beg indulgence for quoting the following excerpts from Mr. Downes' comprehensive review. Of the Mozart, he wrote: "One of the most significant accomplishments of the orchestra came at the very beginning. For the strings played the Mozart Nachtmusik as, quite frankly, the writer of these lines had not dared to anticipate. . . . The music was played with an astonishing virtuosity and still more astonishing art. Mr. Golschmann has apparently the secret of reading Mozart in a pure and classic style. In so doing, he does not make the error of performing the exquisite music with a schoolmaster's beat, in the name of strict classicism. The melodic line of Mozart in the lyrical passages, had the quality of free song, of a delicious waywardness, which was nevertheless contained within the frame of classic proportion and style. . . . In *bravura* passages the tone of the strings was particularly brilliant and alive, while in point of technic, there was an exhilarating exactness, in the smallest ornaments or the liveliest passage work. This held true of all the parts of the string choir, so that the vigor and glow of Mozart's part writing was superbly manifest."

Of the Debussy Iberia, Mr. Downes felt that "there was seldom a roughness or the slightest overprominence of detail in this performance. The music had the joyousness and paganism which are of Debussy's spirit, and it had the sense of germinating, as it were, before one's eyes. It was an eloquent and truly atmospheric performance, which met each technical problem with ingenuity and address, and wove its spell."

Mr. Golschmann's playing of the Brahms C minor symphony impressed Mr. Downes thus: "In general, the magnificent symphony had its true grandeur and sweep, its spaciousness, its sense of vastness and destiny. . . . The *finale* was given with rare impressiveness and breadth. By taking his tempi very broadly, by not taking too literally—or suddenly—Brahms' own directions for changes of tempi in the movement, Mr. Golschmann steadily maintained his great line. The music swept forward as irresistibly as the Winged Victory. The final pages did not come to a sudden explosion, but as the inevitable accumulation of what had gone before. The applause of the audience was witness to the effect of the symphony."

In his concluding allusion to the orchestra itself, Mr. Downes observed, "The dominating and very gratifying fact, stated with no intention of flattering an orchestra or a visitor's hosts, is that the whole band is homogeneous in tone and effect, alive to the best standards of symphonic music and observant of these. . . . The net achievement of orchestra and conductor, is a stirring and contagious projection of great music, one of which the City of St. Louis should be, and doubtless is, proud."

Rethberg Appears as Orchestral Soloist

The concerts of December 8 and 9 featured as soloist Elisabeth Rethberg, who made her first appearance with the orchestra. Mme. Rethberg sang with consummate vocal skill the recitative and aria, Leise, Leise, Fromme Weise, from Der Freischütz, and two Schubert songs, Gretchen am Spinnrad, and Der Erlkönig, with Strauss' Morgen as an encore. In these was heard singing of the highest order, graceful, imaginative and sincere. The singer's interpretations were replete with poignant sentiment and dramatic intensity, and her mastery of the art of vocalism is impeccable.

For his orchestral contributions Mr. Golschmann programmed the Berlioz Roman Carnival overture; Howard Hanson's Romantic Symphony; La Peri by Dukas, and two excerpts from Rimsky-Korsakoff's Golden Cockerel, each of which was played with taste and discernment. The Hanson symphony had its first performance at these concerts, and gave the impression of being more heroic than romantic as throughout the effective employment of brasses and its many stirring climaxes would tend to remove it from the character of music indicated by the title. Mr. Golschmann gave the work a painstaking performance for which the audience evinced its appreciation.

On December 17 the orchestra was heard in its first coast-to-coast broadcast on the Columbia network, taking the place of the regular concert by the New York Philharmonic-Symphony.

Gari Shelton Recital

Gari Shelton was heard in his annual piano recital on December 12 at the Wednesday Club auditorium, playing before a large and responsive audience. His first group included the Bach-d'Albert Prelude and Fugue in D major, and the Schumann Fantasie op. 17, the latter seldom heard on local programs. His performance of these works revealed a fine insight to their varied requirements both technically and intellectually. A modern group placed in the middle of the program contained excerpts from Ravel, Debussy, Prokofieff and Albéniz, composers whose music Mr. Shelton interprets with much distinction. Outstanding in this list was the Triana of Albéniz, the technical obstacles of which are often simplified by some of the leading pianists. Mr. Shelton played the piece in its original form with such perfection and abandon as to win a veritable storm of applause. The final group of Chopin and Liszt matched in brilliance and technical authority all that had gone before, and the audience would not disperse until several extras had been added.

Edward Collins Plays

Edward Collins, member of the faculty at the American Conservatory of Music in Chicago, gave a piano recital on December 14 at Fontbonne College, to a large audience of students and their invited guests. Mr. Collins' program called attention to the fact that he is an expert technician. Three Capriccios, an intermezzo and a rhapsody of Brahms, had moments of well grounded pianism. The highlights on the program came with three compositions of the pianist himself—a Valse Limpide, Valse Capricieuse and a Passacaglia, each excellently written and possessing real musical merit. At the close of the recital Mr. Collins acknowledged several recalls with encores. O. C.

Fred Patton Sings with Three Orchestras

On November 30, December 2 and 4 Fred Patton sang Kurwenal in Tristan und Isolde with the Cleveland (O.) Orchestra; on December 21, 22 and 24 he took part in The Messiah performances by the Detroit (Mich.) Symphony Orchestra; and on December 29 and 30 he is to sing Hunding in the first act of Die Walküre with the Boston Symphony Orchestra. In addition, recently Mr. Patton sang Sharpless in Madam Butterfly with the Gallo Opera Company in Detroit and on December 15 made his début as conductor of the Michigan State College Chorus and Men's Glee Club in a program of Christmas music.

Birmingham Orchestra Opens Season

Dorsey Whittington Conducts and Ottokar Cadek Is Violin Soloist

Birmingham, Ala. — The Birmingham Civic Symphony Orchestra presented its opening concert for this season in Phillips Auditorium on December 14, with Dorsey Whittington as conductor, and Ottokar Cadek, first violinist of the New York String Quartet, as concertmaster and soloist. The concert was an artistic triumph, showing a pronounced improvement over the embryonic efforts of the orchestra last season, when it was organized through the indefatigable endeavor of Mr. Whittington, but had no definite means of support save the selling of tickets. Now the Birmingham Civic Symphony Association has been organized, consisting of patrons and sustaining members, with J. J. F. Steiner, president, and Mrs. George Houston Davis, vice-president, and is furnishing the needed support and maintenance which assures the orchestra permanence.

The program opened with a charming performance of Schubert's Zauberharfe overture, followed by a Mendelssohn concerto for violin and orchestra. Mr. Cadek was the soloist, and the beauty of tone and artistry of his performance won for him an ovation at its close. Mr. Cadek, who has recently made Birmingham his home, played marvelously throughout the entire program. Tschaikowsky's fifth symphony was the closing offering of the orchestra, which was admirably given under the inspiration of Mr. Whittington's baton.

The program carried the names of thirty-two supporting patrons and forty-seven sustaining members. Minnie McNeill Carr is manager; Emma McCarthy, assistant manager; Angelo Silva, personnel manager. Four concerts are to be given this season.

A. G.

Phyllis Kraeuter Fulfilling Active Schedule

Another active season is in progress for Phyllis Kraeuter, cellist. Return engagements occur frequently on her schelude, attesting to interest in past performances in leading musical centres and in solo appearances with the New York Philharmonic, the St. Louis Symphony and the Minneapolis Symphony orchestras, and other organizations.

Early autumn found Miss Kraeuter performing in Pittsfield, Mass., Morristown and Montclair, N. J.; touring the West and South with stops to play before the Twentieth Century Club in Pittsburgh and the University of Kentucky in Lexington. In December she fulfilled engagements with the Women's Club, Lancaster, Pa., and on one of the Central Ohio's leading artist courses—that offered by the Women's Music Club of Columbus. The latter was a return engagement, Miss Kraeuter having last played there as guest artist with the Minneapolis Symphony Orchestra. Early in the new year she appears under the auspices of the Schubert Club of Stamford, Conn.

Miss Kraeuter's academic record at The Institute of Music Art of the Juilliard School included the conquest of several important prizes, among them the Artist's Diploma awarded with highest honors, received when she was eighteen; the institute's Scholarship Medal; the $1,000 Morris Loeb prize; the Walter W. Naumburg Foundation and Schubert Memorial prizes.

Claude Lapham Sailing to Present His Opera in Japan

Claude Lapham, composer of Sakura, a Japanese opera, which was given its world première last June in the Hollywood (Cal.) Bowl, will sail on January 3 to superintend a production of the work in Japan. The California performance enlisted a cast of nearly 2,000, including Sugi Machi, Japanese prima donna, and the non-Japanese singers Julian Otto, Olga Dane, Homer Gayne, Leslie Brigham, Bara Bach, Evelyn Hagara, Colleen Sword and others. The event was announced as a gesture of good will by the Japanese residents of Southern California, with the support of a group of prominent Americans.

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MORINI

MASTER VIOLINIST

▲

During an absence of three years from America Miss Morini toured Europe in Recital and with Orchestra under such conductors as Furtwängler, Bruno Walter, Fritz Busch, Felix Weingartner and others; and also Australia where she played 30 Recitals.

This season, 1933-34, Miss Morini is playing 35 concerts on the Continent appearing in Scandinavia, Austria, Hungary, Czecho-Slovakia, France and England.

In February she will appear in Cairo and Alexandria, Egypt, and from there to Palestine playing in Jerusalem, Tel-Aviv and Haifa.

In April she will tour Russia appearing in Leningrad, Moscow, Kiev and Odessa.

IN AMERICA SEASON 1934-35

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THE LATEST OPINIONS OF THE PRESS

The playing of Erika Morini is an event. Technical skill and tone are so wonderful that we can but say: "Go there, be astonished and learn."—*Berlin B. Z.*

The Mozart Concerto was never heard these last years in such purity, beauty, plainness and clearness of style.—*Berliner Tagblatt.*

Erika Morini is one of the greatest violinists of the present time. This young and interesting artist has the whole world at her feet.—*London Times.*

The recital of Erika Morini was a triumph from the beginning to the end. The temperament of this really great violinist is wonderful, nay ravishing. Intuition, taste and vigorous rhythm give her playing the consecration of perfection.—*Vienna Neue Freie Presse.*

Erika Morini, the soloist of the concert, had a sensational success. No masculine star of the instrument could execute the Beethoven Concerto in a grander style, both in technical skill and conception. Everywhere Beethoven's breath . . . She conquered Budapest, and conquered it with the Beethoven Concerto.—*Budapest Pester Lloyd.*

The greatest sensation of the last twenty years. No artist could ever captivate the public and fill it with enthusiasm to such a degree.—*Hamburger Neueste Nachrichten.*

I have no hesitation in declaring that she is one of the greatest violinists of the day.—*London Daily Express.*

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Italian Opera Seasons To Have Few Novelties

Fifteen Weeks Only in Milan and Rome—Respighi's La Fiamma and Four Other Premières for Rome—Mascagni's Nerone Postponed —Naples Season Will Run into Late Spring to Catch Tourist Trade

MILAN.—Italy's opera season this year has been taking shape more slowly than usual. It seems particularly tardy in comparison with the balmy years when twenty weeks were given to Milan and Rome instead of fifteen or less, as today. Although the Scala bill was published some little time ago and the Royal Opera list shortly afterward, the official *cartelloni* of the other leading houses have been straggling forth in quite desultory fashion, so that only now have we a complete picture of the season's offerings.

The main conjecture has centered about Mascagni's Nerone. The reports, rumors and counter-rumors as to which stage would have the honor of the world première have been many. The expectation for the event is very keen, quite naturally so in view of the popular subject, the Imperial Roman setting, and the composer's sudden return to composition after a long period of creative inactivity. Also, this Nerone has been well advertised with abundant "indiscretions" and interviews trumpeted far and wide.

At first it seemed certain the Royal Opera would put it on in April with Lauri-Volpi in the name part. The Rome management in fact hoped to do this and the hope was maintained until quite recently. Then it was rumored that La Scala would first produce it, likewise at the end of the season, but this proved a *canard*. Then the San Remo Casino Theatre bid for it if not premiered at Rome, but without success. The score was really finished too late to permit completion of preparations for an elaborate mounting at either Rome or Milan this season. In 1935, no doubt.

LA FIAMMA FOR ROME

In point of absolute novelties the season's prospects at La Scala are not so bright as they appeared a month ago. In fact they are a distinct disappointment, especially after the much talk about more showing for the moderns. Respighi's new opera, La Fiamma (originally destined for the Metropolitan) was to be the chief offering. (The composer himself told me the Scala would do it.) It seems he was negotiating with both Milan and Rome, the latter insisting on priority. The net result is that Rome only will have it this year. Milan will content itself with his Maria Egiziaca—a local novelty.

With La Fiamma out, La Scala's world premières are reduced to two: Il Dibuk, by Lodovico Rocca, and L'Alba della Rinascita, by Nino Cattozzo. Two interrogation points. Rocca, with his recent initial stage experiment at the Palazzo dell' Arte proved untheatrical. His personal dramatic temperament may perhaps find a more suitable subject in Dibuk, which Renato Simoni has arranged from the Hebrew Theatre's play. Cattozzo, executive secretary of La Scala, is known for his sacred works. His Dawn of the Rebirth, approved by a committee of three, concludes a triptych of mystery plays.

LOCAL NOVELTIES FOR MILAN

In compensation for these more or less unknown quantities the Milanese lyric temple offers this year an attractive menu of local novelties, chiefly Rimsky-Korsakoff's Legend of the Invisible City of Kitezh, Falla's Vida Breve and The Three-Cornered Hat—all novelties for Italy. For the Rimsky opera Emil Cooper will bring to Milan a troupe from his Russian Opera Company of Paris, which Rome heard with keen pleasure last year. Peter Melnikoff will stage it; the Italian rhythmic version is by Rinaldo Küfferle. This idea of rotation in foreign novelties is excellent; last season it was Hungary (Kodály).

Felice Lattuada's Don Giovanni, after winning (in 1928) the government opera prize (50,000 lire) was baptized at the San Carlo the year following. While apparently no masterpiece it will nevertheless be heard with interest, all the more in that the same composer's Preziose Ridicole (which New York remembers) was liked in Milan and given two seasons in succession at La Scala. It has never been done outside of Naples. While the modernist faction deplores the absence of Pizzetti, Malipiero, Alfano and Casella, one must concede that worse choices have been made in certain previous Scala seasons.

One may question the need of resurrecting a work of no artistic consequence such as Isabeau, all the more since this yelling-match is often heard in the Italian provinces with the aid of the composer's baton. And the opportunity of some other revivals (Romeo, Werther, Favorita) may also be disputed. But the return of Pick-Mangiagalli's ingratiating ballet, Il Carillon Magico (absent since its première in 1918) and the first local hearing of Respighi's Maria Egiziaca will be warmly welcomed. Scala patrons are also grateful for the promised Perosi oratorio, Mosè, the Missa Solemnis and the Palestrina program. The bill totals twenty-six (ninteen operas, one mystery, two ballets, four choral concerts) and is in any event more interesting than last year's—something to be thankful for.

A CONDUCTORIAL GALAXY

As regards conductors, La Scala will be deprived this year of its best man—de Sabata —but offers instead a varied assortment of well-routined and recognized batonists. Santini, Ghione, Votto, Veneziani and Gui on the regular staff, while the guests comprise the austere and sensitive Guarnieri for Mosé, Respighi for his own work, Cooper for Kitezh, Elmendorff for Meistersinger and the Beethoven Mass, and Failoni for Rigoletto, and Traviata.

The Scala is to open on the traditional December 26, with Nabucco, Galeffi taking the leading rôle. Other stars of the season include Schipa, Lauri-Volpi, Pertile, Lappas, Pinza, Della Rizza, Toti dal Monte, and of course Danise, Antari and Badini, always on hand.

ROME'S FIVE PREMIÈRES

As forecast in one of my previous articles, the Rome Royal Opera bill is also a vast improvement over last year—five world premières instead of one. Two of these to be sure, are ballets—one by Ezio Carabella, Volti la Lanterna, and one not yet decided, the prize-winner of the Reale's ballet contest. But even without the popular drawing-card of Nerone the Rome season promises exceptional interest for the baptism of Respighi's opera of Byzantine Ravenna, La Fiamma (Cobelli, leading interpreter), and still more for the final inclusion, after much vacillation and dickering, of Malipiero's setting of the Pirandello Fable of the Exchanged Son. Rome insisted on world priority for this production. The presentation of so advanced a work to a retrograde public is sure to touch off a powder magazine. The battle will be instructive if not edifying.

The fifth absolute novelty of the Rome bill is Cecilia, a mystery play by Licinio Refice, based on the legend of the saint. The six restagings and restorations are Boccanegra, Borgia, Histoire d'un Pierrot (Costa commemoration), Manon (Massenet), Rusteghi (Wolf-Ferrari), Cena (Giordano)—a total of twenty-three mountings. Sanin returns as *régisseur*. Marinuzzi and Vitale will alternate at the podium. Inaugural on December 26 with Lucrezia Borgia.

NAPLES "GETTING BY"

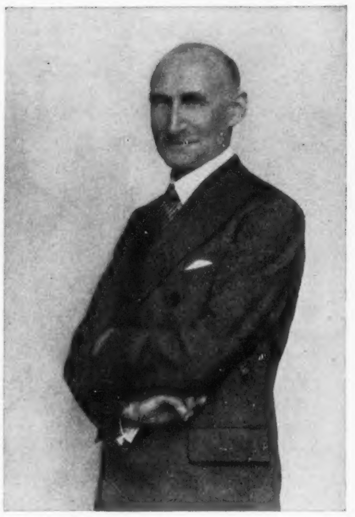
The opera situation at Naples is typical of the vicissitudes of the San Carlo in recent years: enormous deficits (despite subsidies), unpaid personnel, improvised mountings, interminable procrastination, irresponsibility, failure of coöperative experimentation, organization turmoil, eleventh-hour decisions. True to form, the San Carlo has been saved from closure this year by recourse to Italy's most powerful private impresario almost at the last moment when municipal and state organizations had washed their hands of the mess and no other course was possible. Since this man is a redoubtable singers' agent—the species which the Duce is determined to exterminate—he made the gesture of relinquishing all his singers' contracts, to hush criticism.

A keen business man and formidable organizer, the impresario in question would certainly not have touched the San Carlo unless he expected to make fat profits from the venture. (He incidentally made piles of lucre from last summer's "monster opera" season in the Verona Arena and is used to big risks.) He is putting on a purely commercial program based on the artist system, featuring Gigli in Forza, Marta and Manon, Schipa in Mignon *et al*, Toti in Lucia and Linda, Pertile in Adriana and Lohengrin.

To qualify for the state subsidy, one absolute novelty is included—Giuseppe Pietri's Maristella—but since it is based on Zi Munacella, a highly popular novel of the beloved Neapolitan author, Salvatore Di Giacomo, its local success is a practical certainty.

Offenbach's La Belle Hélène, which Vincenzo Bellezza recently conducted at Rome with excellent success, is promised as a restoration (Pederzini, protagonist). Ettore Panizza is chief conductor; Mascagni will be a guest. Others on the roster are Favero, Saraceni, Rimini, Formichi, Cigna, Montesanto, Raisa and Stignani. The season will open on January 15 and will run into the late spring in the aim to profit by the tourist trade; fifty-two performances are assured. It was probably the best thing that could happen to the old San Carlo Opera.

RAYMOND HALL.



(Photo by Speaight.)

WALTER LOUDON

Walter Loudon's Military and Musical Career

Walter Loudon, Scottish baritone, in private life Major Loudon Greenlees, served during the War with the Scottish Horse in Gallipoli and Egypt until 1916, when he was transferred to the Scots Guards, with which regiment he was serverely wounded in France in January, 1917, and was in hospital until August of that year.

On coming out of hospital, he became an officer-instructor in the Household Brigade Officer Cadet Battalion, where the cadets for the Guards Division of the British Army were trained. In October, 1918, he rejoined the Scots Guards in France and fought in the final battles of the war.

He took part in the march to Cologne and arrived there with the Guards Division in December of that year, where he was appointed Summary Court Officer in the Military Court, administering justice to the civilian population. This post he held until the ratification of the Treaty of Versailles in 1920. He then returned to England to continue his studies in the art of singing.

In 1924 Harry Higgins, chairman of the Grand Opera Syndicate of Covent Garden, invited Major Greenlees to become a director of the opera syndicate with himself and Baron Frederic d'Erlanger. He also asked Mr. Loudon to visit the various countries of Europe and choose the singers for the forthcoming season. In this task he traveled 7,000 miles in six weeks in France, Germany, Italy and Austria, and selected the entire personnel for the German seasons of 1924 and 1925 and many artists for the Italian seasons.

During these travels he met Battistini. Mr. Loudon sang for him, and Battistini urged him to devote his life to singing Since then Mr. Loudon has studied in Italy, Germany and England, and has performed on many occasions in Great Britain and on the European Continent.

Walter Loudon will make his first American visit this season under the management of Annie Friedberg. He is to travel to the Pacific coast for engagements which include an appearance with the Seattle Symphony Orchestra under Basil Cameron.

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Philadelphia Orchestra Offers All-Russian Program

Fabien Sevitzky's Simfonietta to Give Second Local Concert

PHILADELPHIA.—Another all-Russian program was given by the Philadelphia Orchestra, Leopold Stokowski conducting, at the concerts of December 15 and 16. The special feature was the symphony Ilia Mourometz by Glière, a colossal work, taking almost an hour to perform. This is definitely program music descriptive of the deeds of Ilia Mourometz, a character in Russian folk-lore. The score is in the customary four movements—Wandering Pilgrims, Solovei, the Brigand, Festival in the Palace of Prince Vladimir, and The Heroism and Petrification of Ilia Mourometz. Essentially Russian in character throughout, it is nevertheless reminiscent of Wagner in numerous parts; notably in the second movement where delicacy is obtained by the muted strings in murmuring tones. The third movement is scherzo-like, while the last is a *tour de force*, using the entire orchestra at its loudest much of the time. The orchestral scoring is complicated, well handled, never too modern, and effective. Both conductor and orchestra aroused enthusiasm from the audience.

After the intermission two Rimsky-Korsakoff numbers were offered. These were Dance from Snegourotchka and Flight of the Bumble Bee.

In the number entitled In the Mountain Pass (from Caucasian Sketches) by Ippolitoff-Ivanoff, fine solo work was done by Robert Bloom (English horn) and Samuel Lifschey (viola), both being called upon by Dr. Stokowski to acknowledge the applause at the close. Tschaikowsky's Romeo and Juliet overture-fantasy brought the program to a close, receiving a magnificent reading.

PHILADELPHIA SIMFONIETTA'S SECOND CONCERT

The Philadelphia Chamber String Simfonietta (Fabien Sevitzky, founder and conductor) will give the second concert of its eighth season in the ballroom of the Bellevue Stratford on January 24. Alexander Zenker, concertmaster of the Simfonietta, will be the soloist, playing the A minor concerto of J. S. Bach for violin and string orchestra. As is usual at the midwinter concerts of the Simfonietta, the first half of the program is devoted to compositions by J. S. Bach. After the intermission numbers by Pogojeff, Frances McCollin and Wall are to be played.

M. M. C.

Monte Carlo Ballet in New York Début

(*Continued from page* 5)

gaiety of the hour." Léonid Massine, as a dashing Hussar, made a resounding hit with the ease, polish, and variety of his art. His dancing of the Mazurka was a veritable delight.

Altogether, the Monte Carlo Ballet Russe is a singularly well trained, finely equipped, and technically remarkable aggregation. Its members are young, comely, and filled with zest. More talent and temperament have not been offered in New York by any dancing organization since the time of the original Diaghileff troupe. The general stage director of the visitors is Serge Grigorieff. Mr. Hurok plans to keep his artists in the metropolis for about a month prior to a tour throughout America.

Melhuish to Give Opera at the Hippodrome

W. Fulton Melhuish, managing director of the New York Opera Association, has signed a contract with Cecil E. Maberry and W. A. Carroll, lessors of the Hippodrome, New York, for a popular priced opera season to start about the middle of January. Mr. Melhuish expects to form a permanent institution offering opera for the masses. The company will include prominent singers and also present guest artists. New orchestra, stage management and stage settings are being organized. For the past two years the New York Opera Association has been giving grand opera over the radio on Sunday nights.

Yehudi Menuhin Booked for Tour Of Chief Australasian Cities

Opera and Concert Activities Draw Large and Enthusiastic Audiences in Melbourne and Sydney

SYDNEY, AUSTRALIA.—Under the management of Messrs. J. & N. Tait, Yehudi Menuhin will tour Australia and New Zealand. The first in the series of twenty concerts will be held in Sydney in May, 1934.

At a performance of Rigoletto at the Princess Theatre, Melbourne, in aid of the Children's Hospital, John Brownlee sang the name part, with Rita Miller as Gilda. The amount raised was over £1000. Before leaving for Paris the following day Mr. Brownlee was made a life governor of the hospital.

In the presence of His Excellency the Governor, Sir Phillip Game and Lady Game, the University Musical Society gave an interesting concert in the Great Hall. Steuart Wilson, visiting Australia under engagement to the Australian Broadcasting Commission, made his first appearance on the concert platform. Much enthusiasm was shown by the large audience for his fine interpretations of Elizabethan lute songs and group of folk-songs. The University Choir, under the baton of Faunce Allman, gave a reading of high standard of Brahms' Zigeunerlieder, performed for the first time in Sydney. Beatrice Tange, pianist, played Bach's Toccata and Fugue in D with artistry and understanding and included in her program compositions by Thomas Baron Pitfield. Nora Williamson, violinist, was recalled for her performance of Corelli's La Folia.

CHILDREN'S MATINEE ATTRACTS

The Australian Broadcasting Commission arranged a children's matinee at the Town Hall. Over 2,000 children listened to the program provided for them. E. J. Roberts conducted the orchestra, giving Bach's suite D minor, Brahms' Variations on Haydn's Theme; Percy Grainger's Shepherds Hey, Country Gardens and Strauss' Blue Danube Waltz. Steuart Wilson aroused the enthusiasm of the audience in the singing of a group of folk-songs. Prof. Bernard Heinze of Melbourne was the guest conductor at the next matinee held in December.

Before his departure from Sydney, Peter Dawson gave a concert in aid of charity at the Town Hall. The audience, which completely filled the hall, demonstrated its appreciation by demanding many encores. His offerings included Harrison's Sea Wind, Alison Travers' If Music Be the Food of Love, Old Man River, Trees and the Largo al Factotum aria. Elso Corry and Grace Simpson, talented sopranos of whom Mr. Dawson spoke enthusiastically made a fine impression. Isidor Goodman of the State Conservatorium included in his program Leschetizky's Arabesque, Lizst's La Campanella, Chopin's Nocturne in D flat major and the Scherzo in C sharp minor.

OPERA BROADCASTS OPENED

The broadcasting of twenty-six performances of grand opera arranged by the Australian Broadcasting Commission and conducted by Maestro Aldrovandi, opened with the successful presentation of Boito's Mefistofele. Lionello Cecil, who is visiting Australia, made his first appearance as Faust and sang with authority and a voice of beautiful quality. Franco Izal gave a fine dramatic reading as Mefistofele, and Leonara Gotsch successfully portrayed the rôle of Margherita. Operas broadcast were Rigoletto, Madam Butterfly, Cavalleria Rusticana, Tosca and La Gioconda. The chorus, consisting of especially chosen voices, gave creditable performances.

Frank Hutchens, pianist and composer of the State Conservatorium, gave a recital to a crowded hall. The principal feature was the first performance of his new trio for piano, violin and cello which is charmingly melodious. The audience showed appreciation by prolonged applause and recall. Included in the program were Scarlatti's sonatas in C major and A major, César Franck's Prelude, Chorale and Fugue, Debussy's Hills of Anacapri and the Engulfed Cathedral.

The annual meeting of the Associated Music Clubs, held at the Lyceum Club, showed that interest was well maintained throughout the year. Howard Carr was reëlected president. Among the visiting artists at the musicales have been John Brownlee, Benno Moiseiwitsch, Peter Dawson, Lloyd Powell and Dorothy Helmrich. A feature of the recitals has been the engagement of pianists and vocalists from the State Conservatorium and the performance of chamber music trios and two-piano compositions.

Raymond Beatty, bass-baritone recently returned from England, gave his first recital at the State Conservatorium. He sang an interesting program, opening with Pognor's Address from Wagner's Die Meistersinger. His other offerings included numbers by Bach, Handel and a group of modern English composers—Vaughn Williams, Peter Warlock and Roger Quilter.

CHORAL AND ORCHESTRAL CONCERT

Dr. Arundel Orchard, director of the State Conservatorium, conducted a program of orchestral and choral music, introducing for the first time Sibelius' En Saga. Bach's Magnificat and concerto in D minor were also heard. All the works were received with much applause by a large audience. The choir, conducted by Livingstone Mote, gave a beautiful performance of Holst's motet Sing Me the Men and Hugo Wolf's The Fire Rider.

Mme. Mandala Masson, who is Australian-born, has returned under engagement to the Australian Broadcast Commission and is giving a series of broadcast recitals. Since her departure she has appeared in England, New York, Paris, Vienna, London and Japan. Associated with her in the weekly programs is Mona Nugent, vocalist. Mme. Masson's programs consist of compositions by Beethoven, Purcell, Brahms, Chopin, Schumann, and old French music.

Dame Clara Butt opened a series of four recitals to a great attendance in the Town Hall. Her imposing entry on the platform brought resounding applause. Her contributions included Maurice Besly's Company of Heaven, Crocker's Epitaph, the Japanese song, Chin-Koro-Kanin, Schubert's Death of the Maiden, Brahms' Sunday, César Franck's Panis Angelicus, Gluck's Divinites du Styx, and O'Hara's There Is No Death. The assisting artists are Raymond Lambert, pianist and accompanist, David Sisserman, cellist, and Phillip Cohen, violinist. It is announced that Dame Clara Butt is donating a trophy for contraltos in the next City of Sydney Eisteddfod.

ELIZABETH PLUMMER.

Two Schönberg Scholarships Awarded

The winners of two scholarships for the study of composition with Arnold Schönberg at the Malkin Conservatory of Music in New York and Boston are Annabel Comfort and Lais W. Lautner. Mr. Schönberg chose the two successful contestants from seventy-five who had submitted compositions.

Miss Comfort was born and educated in Charlevoic, Mich. She entered the American Conservatory of Music in Chicago in 1921 and studied harmony with the late Adolf Weidig and piano with Heniot Levy and Silvio Scionti. She was graduated with a master's degree. In 1927-28 she was director of music in the public schools of Niles, Mich., and later instructor in harmony and composition in the University of Kansas. Miss Comfort received a two years scholarship at the Curtis Institute of Music, Philadelphia, in 1929, where she studied with Rosario Scalero. She studied with Nadia Boulanger at Fontainebleau, France in the summer of 1932, on a scholarship awarded by the Theodore Presser Foundation. She has played her own music extensively, and her compositions have been performed by orchestra and broadcast over national radio networks.

Mrs. Lautner was born in Cripple Creek, Col. She began the study of the violin there and continued her work in Los Angeles in 1915. She entered Bethany College in Kansas and studied the violin for one year with Arthur Uhe and harmony with Hagbard Brase. She studied the violin for one year with Tirindelli in Cincinnati. Mrs. Lautner studied composition in New York for five years at the Institute of Musical Art with Percy Goetchius and violin with Franz Kneisel. She also interested herself in the larger forms and in counterpoint and orchestration at this school. Her compositions include a tone poem for full orchestra and a trio which won the Seligman Prize.

The award of these scholarships was made possible by gifts to the Schönberg Scholarship Fund from friends of music, including Mrs. Lincoln Filene, George Gershwin, Steinway & Sons, Wm. Knabe & Co., Ernest B. Dane and others.

Blair Stewart and Ruth Richey in Recital

COLUMBUS, O.—Blair Stewart, tenor, and Ruth Richey, pianist, known to radio listeners as "Ruth and Blair," gave a musicale on December 14 at the Governor's mansion here. Mr. Stewart possesses a voice of beautiful timbre with top notes of clarity and sweetness. Miss Richey is a pianist of exceptional talent. Among Mr. Stewart's numbers were two by Josephine Forsyth, her musical setting of The Lord's Prayer and Joy Cometh in the Morning. S. T.

GÖTTERDÄMMERUNG

AS HAGEN—BAYREUTH FESTIVAL, 1933

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METROPOLITAN OPERA, NEW YORK

ENTIRE SEASON 1933-34

NEW YORK CONCERTS

DECEMBER 18

Beethoven Association

The second concert of the season by the Beethoven Association made an especially brilliant evening in Town Hall, with Harold Bauer, pianist, Efrem Zimbalist, violinist, Bruno Jaenicke, horn, and the Aguilar Lute Quartet participating. Even in this exceptional series, it was a super-program, consummately performed.

Bauer and Zimbalist opened the proceedings with a moving and exquisitely musical performance of Beethoven's sonata in C minor, op. 30, No. 2. The pianist evoked the pattern of this music with rare insight into its emotional depths, its dramatic conflicts and sunny lyricism. Mr. Zimbalist endowed the violin part with delicate witchery of tone and the utmost grace and sensitivity. The applause was of heart-felt warmth.

The Aguilars brought their fine ensemble gifts and unique mastery of timbres and instrumental coloring to a group of arrangements (Bach's aria of the postilion, from the capriccio on the departure of his favorite brother; Beethoven's Alla Polacco from the trio, op. 8, and the scherzo from the trio, op 87; Mozart's Turkish March, Turina's Fantastic Dance, Ernest Schelling's Persian Song and Falla's Fire Dance). The last three numbers, dedicated to the ensemble, were especially effective. The four artists were repeatedly recalled.

The concluding number, and in many respects the summit of the concert, was the performance by Messrs. Bauer, Zimbalist and Jaenicke of the Brahms horn trio in E flat, op. 40. This singularly beautiful work wooed the ear particularly by the mellow warmth of the *adagio* and the piquant sprightliness of the *scherzo*. Each of the trio being a master of his instrument, the reading was delightful in the ease and poetry with which they evoked the spirit of the composer's muse. The ovation at the close testified to the audience's enthusiasm.

The University of South Carolina Glee Club

Maurice Matteson, director, brought his University of South Carolina Glee Club from Columbia, S. C., to sing in the Salon de Musique of the Barbizon Plaza on Monday evening before an attentive capacity audience. The program was a lengthy and formidable one, but it held neither terrors for the singers nor boredom for their listeners. Ranging from Bach chorales to Southern spirituals and mountain folksongs, the list covered the whole gamut of choral expression and revealed the group as serious singers of worthy choral literature. All the members have naturally good voices which have been trained by Mr. Matteson to perform as a well unified and colorful ensemble. The University of South Carolina Glee Club embarked on its musical career in the season of 1921-22, under Mr. Matteson, and although of necessity the personnel changes each year, the director has maintained a high type of program material and interpretation from the outset. The South Carolinians sang with excellent taste and admirable diction, displaying careful training in choral effects. Naturally they were in their element singing the spirituals and had to repeat Roll, Jordan, Roll, one of three arranged especially for the organization by Mildred Kolb Schulze.

Mr. Matteson himself also has arranged two mountain folk songs for his glee club—George Colon and Sweet Lillie—the latter vigorously encored. Both compositions reveal Mr. Matteson as an adept arranger. Another manuscript, A Wet Sheet and a Flowing Sea, by H. J. Wrightson, which has been dedicated to the Southern singers, was included in the same group.

Elizabeth Kalk, harpist, artist pupil of Mildred Dilling, assisted at the recital, programming Fèerie—Prelude et Danse (Tournier), Clair de Lune (Debussy) and Le bon petit roi d'Yvetot (arranged by Grandjany). Miss Kalk delighted everyone with her facile and expert handling of her instrument. In response to insistent applause the harpist played additional numbers.

Remo Molinaroli, cellist, offered Agnus Dei (Bizet), Serenade (Gabriel) and Berceuse from Joselyn (Godard) and received approval for his well conceived interpretations. Mr. Bass was the helpful accompanist. Incidental soli in the vocal program were competently supplied by Rhettman Salvo and Julian Bass. Capers Gambrell gave the glee club good support at the piano.

DECEMBER 19

Diaz Tuesday Afternoons

Maria Jeritza joined her vocal art to that of the keyboard pair, Fray and Braggiotti, for the Diaz musicale on Tuesday afternoon at the Waldorf-Astoria. The soprano sang Tschaikowsky's Jeanne d'Arc aria to inaugurate the program and later returned for two groups, one comprising Debussy's Beau Soir, Au Pays (Holmes Auguste), Ah Love but a Day by Mrs. H. H. A. Beach and The Answer (Huntington Terry); the other, songs of Vienna by Rudolf, Sieczynski and Ralph Renatsky and Memories of Lehar, Kanman and Strauss. As an encore to her second appearance, Jeritza offered another Beach song, Morning's at Seven. This singer, who dominates the recital stage no less than the operatic sphere, brought in addition to her vocal endowments, radiant beauty and charm. The music she sang was charged with her own artistic vitality and colored with her temperament. From the moment of her appearance before the audience, she was the focal point of interest and was brought back many times for encores and bows, especially after the Viennese songs, which were exquisitely sung.

Fray and Braggiotti followed their usual policy of combining standard works with lighter interludes. Beginning with a prelude and fugue of W. F. Bach, they proceeded with Ravel's La Valse. Excerpts from the popular repertoire included Love Is the Sweetest Thing (R. Noble), Gershwin's Lady Be Good, which received a treatment in the style of Chopin, a conception of Mr. Braggiotti. Further Braggiotti arrangements were variations on Yankee Doodle, after the manner of Debussy and Rachmaninoff.

Fray and Braggiotti provided a welcome departure from the conventional pattern of piano art. Both excellent musicians, they presented an expertly welded joint tone and thorough musical knowledge. They exhibited the happy faculty of abandoning tradition without transgressing the bounds of good taste. Caricature, originality and a musical sense of humor lent sparkle to their offerings; at the same time, their musicianship was sound. Generous applause was accorded them and they added several numbers. The large audience usual to Mr. Diaz' concerts was in attendance.

Sittig Trio

The Sittig Trio played on Tuesday afternoon at the New York Junior League, offering trios by Beethoven, Sammartini and Mana-Zucca, and the violin concerto in G minor of Vivaldi. The members of this group are Margaret Sittig, violin, Edgar H. Sittig, cello, and Frederick V. Sittig, piano. A large audience was in attendance.

The Sittigs, through long association and natural conformity of musical ideas, have achieved an ensemble of rare attunement. The tones of the three instruments are blended into a musical entity of sensitive balance and expressive range.

Individual musicianship had exposition in the concerto played by Miss Sittig. In this she showed suave, flowing tone and interpretative inspiration. She was enthusiastically encored. Cordial applause was also the lot of the group numbers, the trio's hearers giving ample evidence of their enjoyment in the tasteful and well-conceived playing of the three Sittigs.

Dessoff Choirs

The familiar high type of program material, both old and new, and several novelties, were a feature of the first concert of the season by the Dessoff Choirs (Adesdi Chorus of women and A Capella Singers, mixed voices), conducted by Margarete Dessoff at Town Hall. The program was prepared with devotion and attention to detail. The singers were assisted by Margery Pedersen, harp, Alan Shulman, cello, Julien Tiven, bass, and Frank Widdis, organ and piano.

The program opened with Rieti's arrangement of the Sonata sopra Sancta Maria by Monteverdi, for organ and soprano chorus, in which the Adesdi singers and Mr. Widdis collaborated. A legacy from the age in which the term "sonata" was still applied to vocal works, the Monteverdi music charms by reason of its melodic purity and the composer's transcending of the academic harmonic traditions of his period. It was sung and played on this occasion with true appreciation of its lofty beauty, the modern arrangement proving an especially happy one. Orlandus Lassus' motet, Resonet in Laudibus, arranged by Rostagno, was given by a solo trio composed of Harold Dearborn, Albert Barber and Hildreth Martin, with the A Capella Singers—a sonorous and jubilant composition, with sumptuous harmonies. Three Noëls by Marion Bauer, two old English poems and verses by Louise Imogen Guiney, scored an especial success for their clarity of form and melodic appeal, as performed by May Kelly, contralto, and the Adesdi group. Particularly delightful was the pianissimo singing in these works.

The first performance in America of Conrad Beck's Es kummt ein Schiff geladen, a work for semi-chorus of mixed voices based on an old German poem about the Nativity, revealed much that was interesting in modern harmonic methods of voice-leading, but the general impression was one of monotony, owing to the composer's preoccupation with technic. The A Capella singers deserve much credit for mastering the difficult intervals of this music. A more rewarding musical substance was shown in the first performance anywhere of Hugo Herrmann's Chorvariationen über die Sonnengesänge des Franziskus von Assisi, a work suggested to the composer by Miss Dessoff and subsequently dedicated to her. This superb setting of a German variant by Franz Brentano and Max Lehrs of St. Francis' Canticle of the Sun is in the form of seven choral variations for women's voices, with soprano solo (sung by Jennie Beach), accompanied by harp (Miss Pedersen, soloist). The composer has sought to achieve a novel liturgical style, combining mediaeval polyphony with modern principles of declamation. His work, though revealing the influence of Reger and other German masters, has a loftiness and a melodic charm that exercise a deep effect on the listener. It was performed with devotional zeal by the Adesdi singers.

The remainder of the program included Brahms' stirring O Heiland, reiss die Himmel auf, by the A Capella unit; a group of Schubert (Twenty-third Psalm, Die Nacht and Ständchen), the Adesdis, with Else Letting, mezzo-soprano, as soloist, doing especially good work; and Arnold Bax' Of a Rose I Sing, given by Alan Adair, tenor, with the A Capella mixed voices.

In sum, another distinguished evening of rare choral music, conducted with the gracious mastery that marks all Miss Dessoff's concerts. The large subscription audience was enthusiastic.

DECEMBER 20

Wiener Saengerknaben

The delightful group of Vienna Choir Boys appeared as the attraction of the third concert of the Town Hall Endowment Series. In a program which held a group of liturgical music by Porta, Handel, di Lassus and works of Rosenberger, Burkhart, Pfleger and Johann Strauss, the central section was devoted to a scintillant performance of Haydn's comic operetta The Apothecary. The young singers, garbed in eighteenth century costumes, gleefully sang and acted with a naïve charm which won the chortles of a happy audience. With incomparable enunciation and consummate musicianship the boys sang the archaic music in a manner that best displayed its inherent charm. The rôles were capably handled by the youngsters, in particular by the boy who played the part of the old apothecary.

The liturgical music was excellently interpreted, though the singing of the Star Spangled Banner which opened the concert had curious inaccuracies of rhythm and quaint pronunciation of words. The large audience thoroughly enjoyed itself.

DECEMBER 21

Plaza Artistic Morning

Ossip Gabrilowitsch, pianist, and Ruth Breton, violinist, shared the program given at the sixty-fourth Artistic Morning at the Plaza. The third artist scheduled was Rosemarie Brancato, soprano, who was unable to appear owing to illness. The program therefore opened with the Beethoven sonata in E flat major, op. 12, No. 3, played by Miss Breton and Gabrilowitsch. Despite the arrival and seating of latecomers the artists quickly merged themselves in the contrasting moods of the *allegro, adagio* and *rondo* and were warmly applauded at the close of the numbers.

Both the violinist and pianist also were heard in soli. Miss Breton, accompanied by Betty Baker, played works of Francoeur-Kreisler, Brahms, Tansman, Tor Aulin and Kreisler, in which, among other assets, she displayed style, a finesse of tonal shading, and a brilliance of technic.

Gabrilowitsch programmed in his first group of soli the unhackneyed Nocturne in G by Chopin and the finale from Glazounoff's sonata, op. 74. In this group, as well as in his second appearance, presenting the Barcarolle in G minor and Waltz in A flat by Rubinstein, Gabrilowitsch first performed with exquisite poetry and then with brilliant technical virtuosity. The gorgeous quality of tone, the subtle beauty of phrasing and the imagination projected by the pianist moved the audience in his interpretation of Chopin (one of his encores being a waltz by this composer) and the Rubinstein waltz. Everything he interpreted was enthusiastically received.

Haarlem Philharmonic Society

An audience filled the grand ballroom of the Waldorf-Astoria on Thursday morning for the season's second musicale of the Haarlem Philharmonic Society, which presented Ninon Vallin, French soprano, and the Aguilar Lute Quartet. Mme. Vallin is an artist of refined musicianship, poetic feeling and pleasing presence. Her tones command a wide range and are admirably sustained and modulated. Her voice is strong, bright and pliant. In her first appearance Mme. Vallin sang Aid Dand le Prologue Des Fetes d'Hebe (Rameau), two Old English melodies by George Monro and Thomas Brown (words and music arranged by H. Lane Wilson) and cavatine de la Norma (Bellini). Later she interpreted three Fauré numbers, the Gounod barcarolle Ou Voulez-vous Aller, and Spanish items by Joaquin Nin and Enrique Granados. She was applauded with vigor by her hearers and recalled for encores. Kurt Ruhrseitz was her accompanist.

The Aguilars, a familiar and favored group to New York music-lovers, exhibited their finished art and tonal cohesion in

(*Continued on page* 22)

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Frederick Tyler Relates His Adventures in Strange Lands

French General Director of His Master's Voice Discusses Developments of Recording Music

Even though we are very good friends, I had never been able to catch Frederick Tyler in the mood where he would give me a *résumé* of his record-making career. Sitting opposite him one day at his desk in the Paris headquarters of His Master's Voice (in France known as the Gramophone), I saw him look reminiscently at the company's famous dog, Nipper, and it was the dog that put this news-hound on the scent.

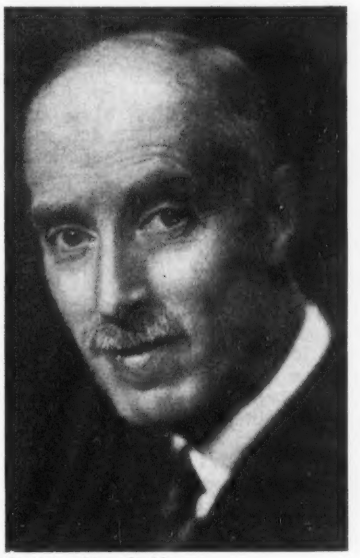
"Today, December 1," Mr. Tyler ruminated, "I complete my twenty-ninth year with His Master's Voice. It was on that date in 1904 that I commenced this interesting experience in Brussels. At that time our machines were not dissimilar to the one depicted in the well-known picture which forms our trade-mark, and our records were single-sided. The old wax cylinders were still being sold, although they were already doomed to disappear in favor of the needle-cut record. Many eminent arists decided to risk their reputations by entrusting their voices or their art to the new means of mass reproduction, among them being Caruso, Melba and Patti. It has been stated, although I do not vouch for its truth, that Caruso obtained his first engagement in America through samples of his records being sent over there. Patti's first records were made at her own castle in Wales, where an improvised studio was set up. It is unfortunate that these records were made at a time when technical skill was not at its present-day standard and when her glorious voice had already lost some of its former brilliance.

"After a comparatively short stay in Belgium I was sent out to help along the company's business in Egypt, where I spent the years 1906, 1907 and part of 1908. This was an interesting experience and it was here I made my first acquaintance with the actual details of recording native artists. I well recall those Carusos of Araby, the late Cheikh Youssef and Abd-el-Hai, whose records were in great demand all over the Near East at this period, and indeed until today. The accompaniments were usually played on the *canoon,* a many-stringed native instrument, most difficult to master. In fact it has very few good players and they are in great demand.

In the Frozen North

"I was then called on to proceed to Moscow and left the land of warmth and sunshine for the frozen north in the spring of 1908. My first problem was to master an entirely unfamiliar language, without which it is difficult, if not impossible, to carry on business in Russia. This took about twelve months' hard work, during which I was also occupied with the internal administration of the then large business carried on in that territory by our company. Besides the head offices which were at that time in Moscow, we had an important record pressing plant in Riga and distributing centres in St. Petersburg (as it was then called), Kharkow, Rostoff-on-Don, Omsk in Siberia, and Tiflis in the Caucasus. During the autumn of 1908 I made a tour of inspection of these branches and thus had an opportunity of seeing a great deal of this vast territory with its amazing varieties of peoples and climates. Let me say here that life in Russia under the old conditions, from a foreigner's standpoint, was an agreeable experience, and I met with a great deal of kindness and sympathy from all classes. Russian hospitality is proverbial and the only difficulty was to avoid being killed by kindness in the way of eating and perhaps more especially in drinking. In the spring of 1909 I was asked to take over the management of our distributing centre for the south of Russia, which was handled from Tiflis in the Caucasus.

"My territory comprised the whole of the Caucasus, northern Persia, including Teheran and Tabriz, and Trans-Caspia or Russian Turkestan. A good proportion of the trade was in native records, and when it is remembered that there are over fifty distinct languages or dialects spoken in the Caucasus alone, it will be realized that our catalogue was the next nearest thing to the Tower of Babel. Recording trips, at many of which I assisted, were undertaken every year in the various parts of this territory, often to districts far removed from the railway line. As our luggage had to comprise, apart from the recording machine, a sufficient supply of wax blanks, it was sometimes difficult to obtain satisfactory transport facilities, which frequently comprised a springless native wagon with two or four horses, and even on certain occasions a string of camels. Probably the most interesting part of this territory was that of Russian Turkestan, a country rarely visited by other than Russians. In many ways it was treated as a closed territory, special travel permits for foreigners being necessary for each visit. These were obtainable, after due inquiries and a delay of six weeks, from St. Petersburg. In this part of the world there were no foreign consulates or representatives, and no missionary work of any kind was permitted among the natives. Though the Russian Church had churches in the various towns and villages for its own countrymen it was not allowed to spread religious propaganda. The remains of the old tempels and palaces of Samarkand, dating from the reign of Tamerlane or Timour the Tartar, are among the finest ruins I have ever had the luck to see.


(*Photo by Alban, Paris*)
FREDERICK TYLER

Tiflis During the War

"I remained in Tiflis during the war, and in 1915 was appointed British Vice-Consul in that town, serving under the jurisdiction of the late Patrick Stevens, who was then Consul General at Batoum. I had the honor of being the first Britisher to serve in that capacity in Tiflis, as the Russians had previously refused to grant an exequatur for this town owing to some quarrel with the British Government as to their representation in India. In July, 1918, however, all the allied consuls and their families were obliged to leave Tiflis suddenly when it became evident that certain German forces were to occupy the town within the next day or two. These forces were chiefly composed of German colonists who settled in the Caucasus on the land given them by the Russian Government early in the nineteenth century. They had kept their language, traditions and religion, although their men folk were called on to serve in the Russian army. Several villages were scattered over the southern Caucasus where the people carried on their business of agriculture, the producing of butter, cheese and like products, never mixing or intermarrying with the native tribes or the Russians.

"After an adventurous journey by motor lorries over the famous Georgian military road across the mountains to Vladikavkas, we succeeded, by the courtesy of the Soviet authorities, in traveling by rail via Moscow and Archangel to Murmansk, the open port on the Arctic Ocean. At that time it was occupied by the allied forces, and there we were repatriated to our own countries. I spent the remainder of the war period as vice-consul in Zürich and in Basel, rejoining the Gramophone Company early in 1919, when I was sent out to Bombay to relieve one of their managers who had spent the whole of the war period in India. Returning to England early in 1920, I was again appointed to Brussels as manager of the Belgian business. I passed several years in this capacity, and in 1928 was given charge of the company's affairs in Paris, where I have since remained."

"Why," I panted, as soon as I had Pittman-Barnsed Mr. Tyler's last words, "have you never told all this before? What a career for a book."

History of the Recording Machine

"Well," Mr. Tyler returned, his eyes having the twinkle you will notice in his photograph, "such as it is, it is the romance of a humble servitor of the talking machine industry which has led him into many far-flung regions and distant climes. Simply as a study in ethnology, it has been exceedingly interesting, but many other sides of the trade are also fascinating. I have met in the course of my career, many of the world's leading artists and flatter myself that among them I have many good friends. But perhaps it were better if I told you less about myself and more about the trend of the recording business in general, and in France in particular.

"As regards acoustic machines, for instance. the introduction a few years ago of electrical recording, which had such a wonderful effect on the quality of sound reproduction, has called for a corresponding improvement in the means of record reproduction. This has largely been found in increasing the sensibility of the sound boxes or diaphragms supplied with our machines, and also by the introduction of electrical pick-ups attached to a loudspeaker which permit of a considerable increase in the volume of sound and at the same time reproduce certain notes which, although existing on the records, were previously inaudible. These two causes gave an enormous impetus to the trade, and finally convinced musical critics and certain highbrow musicians who had previously been sceptical of canned music, that the electrically produced record was capable, under the best conditions, of giving a quality of audition which was fully worthy of their notice and esteem.

"The record trade, which reached its peak in the boom years of 1928-1930, has naturally felt the influence of the world economic crisis, but although there has been a distinct decline in the demand for the more popular type of repertoire, and especially in the dance record business, the better class record trade, including first-class orchestral selections, complete symphonies, soli, and duets by the leading instrumental and vocal artists of the day, has been able to hold its own, clearly showing that the gramophone has penetrated into circles which were previously hostile or indifferent to it. This movement has been general all over Europe, but especially noticeable in France where, besides, the effects of the depression were much later in making their appearance than in most other countries."

Effects of Radio on Phonograph

"I wonder," I asked, "what have been the effects of the enormous progress realized in wireless broadcasting on the record trade."

"An old question," Mr. Tyler replied, "and it recalls the early years of broadcasting when the quality of the programs and of the reception was, to say the least, very poor. At that time most of our friends predicted that we should be out of business within a year or two. That is many years ago. Our trade is still flourishing and, curiously enough, a large part of the programs put on the air, especially on the European continent, consists of records. What the broadcasting posts would have done without this repertoire of records, it is difficult to imagine, and it is high time that the record manufacturers, who spend enormous sums in artists' fees to supply this material, received some part of the benefit from this exploitation of their property. It is hoped that negotiations now proceeding will result in a recognition of the manufacturers' undoubted rights. In fact, considerable progress has already been made in this direction and I understand that a considerable revenue has been secured from this source in Australia and one or two other countries where our rights have been established."

"And now, tell me about some of the surprises you have in store for the music-lover this season."

"As to that, perhaps our outstanding feature is a recording of the Mozart sonata in A, in which Yehudi Menuhin is accompanied at the piano by his still younger sister Hephzibah. Alfred Cortot has been engaged to record the works of Chopin in their entirety, and Yvette Guilbert has consented to record a series of old French Christmas ballads or noëls, which we hope to publish in our Christmas list. You already know of the series of records recently made by the Maitrise of the Dijon Cathedral. For the children at Christmas time we hope to issue an album containing records of the famous old story Robinson Crusoe, set to music by Christiné and performed by a troupe of artists including the popular comedian Urban.

"Yes, we will talk more about my own adventures in strange lands—later. Today I'd rather play you some curious records. Have you heard this one? No? It is from Samarkand—Templesa and Palaces of Tamerlane. What a marvelous country." I. S.

Many Cities to Hear Sylvia Lent

Sylvia Lent, violinist, has extensive bookings this season. She begins her 1934 itinerary on the Community Concert Course in Lowell, Mass., January 2, followed by appearances in Kingston, N. Y., St. Catharines, Ont., Battle Creek, Mich., Springfield, Ill., and La Crosse, Wis., within the week. February 26 Miss Lent is to play in Buffalo, N. Y., at the Twentieth Century Club Hall for the Chromatic Club. While playing in the states of Kentucky, Tennessee and Georgia during the last week in February and the first part of March, Miss Lent will give a recital for the Community Concerts Association of Chattanooga, Tenn., at the University of Chattanooga. March 2, Columbus, Ga., will hear the violinist. An appearance at Louisville, Ky., has also been added to Miss Lent's schedule.

Münz Continues European Tour

The current European tour of Mieczyslaw Münz, Polish pianist, includes his first recital in Helsingfors (following which he was asked to return for a second performance and later for a third), orchestral appearances in Oslo, Gavle and Sandviken, and engagements in Stockholm, Tallin-Tartu, Wilna and return engagements in Warsaw on December 9 and 16. In the Finnish capital the wife of the President and many government and diplomatic officials heard Mr. Münz.

Harold Henry Gives Last of Recitals

On December 7, in his New York studio, Harold Henry played a program made up of works by Schönberg, Honegger, Debussy, Brahms, Wagner-Liszt and himself. This was the final recital of a series. At the request of subscribers Mr. Henry will inaugurate a second series of five programs, beginning January 11. For this course Mr. Henry will call upon his repertoire for works not included in the series just ended.

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NEW YORK DECEMBER 30, 1933 No. 2803

When a composer is not a genius it is well for him first of all to make his music intelligible for the ordinary listener.

—o—

What kind of new music will the new year bring to creation? In view of current developments one need not at least regard the coming compositions with as much fear as in the earlier part of this century.

—o—

New Year—New Progress

Again Time with his scythe hews down the stubble of last year's harvest and prepares the fields for a new and greater crop of musical achievement in 1934. Perhaps this agricultural simile is not a happy one, for while the affairs of the farmer in the United States still present many problems to the governmental authorities, it may fairly be said that music has succeeded single-handed and without any semblance of national aid in extricating itself from the sloughs of despond.

With courageous spirit, the leading entrepreneurs of the melodic art have gone on with their plans for the future. Concert and opera executives alike have refused to take alarm at dark rumors of empty tills and unfilled halls, and instead have sensibly reduced the prices of their offerings to conform with the standard in other fields. The results, particularly in the operatic sphere, have been gratifyingly beyond expectation.

Who would have anticipated, even so recently as a year ago, that popular-priced opera companies would find eager listeners in every part of the country; that they would find support for seasons of some length in the largest cities; and that, indeed, one company would be able to present a run of two hundred performances in New York with only a three weeks' interim in mid-summer? Nor would the optimist who predicted a resumption of regular seasons of opera for Chicago have been given much credence, perhaps—a year ago. Yet the new Chicago Grand Opera Company opened its season on December 26, the same night as the Metropolitan. And though the projected series in the former case is of five weeks as against fourteen in Manhattan, the beginning has been made. It is to be expected that succeeding years will see the lengthening of the *stagione* to their former duration.

Finally, the San Francisco and Los Angeles autumn opera seasons have been given with their customary success, enlisting some of the most eminent singers before our public, and Boston has briefly restored its notable operatic tradition by giving faithful patronage to a few performances of lyric drama.

In the case of symphonic organizations, the prospects are bright despite the financial obstacles with which some of the orchestras are beset. None of them has had to abandon its plans; civic enterprise in every city has proved equal to the challenge set before it. The story of the struggles and sacrifices of willing groups of guarantors and campaign committees makes a heartening chapter in the annals of American music patronage. As in the case of opera companies, the standard has been raised to meet a sharper demand for quality and the musical forces have exerted their best efforts to give the highest of which they are capable. When money is plentiful, indifferent performances are received with more complacency than when musical delights are bought at the cost of sacrifice in other directions. The exploits of some of our leading orchestras this season, under familiar podium figures or eminent newcomers, have constituted a definite proof of their response to this demand.

The recital field has also felt the steadying effect of greater calm and confidence in the national economic life. The most stable series are those which have been planned to guarantee the season in advance through a system of subscribers. The importance of this development can hardly be over-estimated, for it is alarming to consider the chaos that would have resulted in America's musical life during the period of depression if there had not been a definitely charted procedure for pooling the financial resources of a large group of concert-goers. It is significant that not only a few large concert-giving agencies are organized in this way, but also many independent and sagacious managers now have their own chain of enterprises in various cities, or at least book the same artists for a specified number of dates in nearby centres.

This is the age of security, of guaranties. How different from the day when fly-by-night managers staked and frequently lost all by gambling on the potent appeal of bill-board and poster. Perhaps, in an age when there were fewer competent artists and the fame of a few headliners had become a topic for every family circle, success might have been easily achieved by that method. But in this whizzing era, when reputations are made and lost overnight, the local music-lover has only the probity of an established concert organization to guide him in his choice. It is to the interest of the audience, the artist and the manager that a solid and enduring substructure shall underlie the outwardly spectacular exploits of the concert world. Not all the bows, ovations, flowers or encores in the world can atone to the hard-working musical technician for the disheartening fact that the house is "papered" and the box-office, like Mother Hubbard's famous cubicle, unfurnished and desolate.

—o—

A Plebiscite on Radio Music

Several weeks ago the opinion was hazarded in the editorial columns of this publication that "it would be an interesting matter to speculate on the possible replies of a large number of radio listeners to a plebiscite on what they considered the most ennobling and satisfying music with which to fortify the human soul against disaster." Meanwhile, it now appears, the Literary Digest (New York) was compiling data on what 16,400 of their readers liked or did not like in air programs. The results of these inquiries have been published in that magazine recently, and the evidence is now submitted for all to read. It is evident that the public is concerned about this matter, and becoming vocal about it.

Especially enlightening is the vote on "crooning," that aberration of the human voice which is opposed to all the accepted methods of lyric production, but which, the radio companies believe, has many followers among the unseen audience. The clubwomen of the country recently came out strongly in opposition to this flourishing musical vice. Now read what the 16,400 Digest readers had to say about the same phenomenon.

"The direct vote on crooners in general," states this publication, "was 9,636 against to only 64 favorable. But when it comes to particular crooners, Rudy Vallee, for one, rolls up a favorable vote of 1,330 to 756." In other words, the age-old lure of personality is apt to make us forget our dislike for some factor in the art of the glamorous one. It is the same in the operatic field, where certain of the greatest stage figures in the past have not always been the most exemplary vocalists.

There were not lacking replies that definitely expressed eagerness for a higher quality of music on the radio, which the Musical Courier has for long advocated and which it has been the first to greet with huzzahs when it made its appearance in the air programs. The opinions expressed by correspondents of the Literary Digest are enough to demonstrate the fact that there is a real hunger among certain strata of the population for good broadcast music. Here are a few of them:

"There are people in this country of ours who are athirst for better music, more educational talks and dramas, or deserving comedies."

"Since we purchased our radio three years ago, we have heard more good music than in all the rest of our lives put together. . . . If only the glaringly unworthy programs can be eliminated. . . ."

"Has it ever occurred to the broadcasting companies that they have a wonderful opportunity to develop in all classes of people a love for the beautiful in music, literature and art? Perhaps your vote will result in the majority asking for the lowest forms and interpretations in music. Is that any reason why they should have it, or why the broadcasting company cannot make itself an educational organization, training its listeners to develop a taste for really great music?"

These are only specimen opinions selected at random, and it must be remembered that the replies represent only 16,400 among a population of some 110,000,000. But, since they are submitted by residents of many parts of the country, the votes may be accepted as fairly representative—of the inland as well as the coast cities, the hamlet as well as the metropolis.

And what, definitely, did the radio listeners here enrolled like and dislike? Here is a part of the Literary Digest tabulation, as it relates to various departments within the musical field:

CLASSIFICATION	DISLIKE	LIKE
Symphony orchestras	320	5,458
Bands	122	4,522
Operas	286	3,490
Light opera, operettas	22	1,190
Classical music	182	2,606
Organ music	224	2,492
Dance orchestras	200	1,996
Dance music, if good, without any singers	...	718
Old-time songs and music	72	1,150
Instrumental and orchestral music	128	1,722
Vocalists, vocal music	548	1,294
Male and other quartets	1,166	1,704
Violin solos	56	908
Concert music	30	692
Choral music and choruses	59	882
Pianists and piano music	134	772
Chamber music	16	588
String quartets and trios	20	532
Minstrel shows	138	430
Folk-songs and folk music	40	272

It is heartening to note that more people liked symphony orchestras than any other kind of musical fare. Band music and operas are next in order, and one wonders whether it might not be a liking for the quantitative thrill of large ensembles that dictated the choice, rather than actual musical appreciation. However, it is to be noted that the light opera, once an outstanding favorite among whistlers and purchasers of phonograph records, does not fare so well. The popularity of organ music is somewhat surprising, until one realizes that it is not the austere fugal structures of Bach that probably attract the air-minded, but the sweetmeats of popular arrangements crooned from the movie house instrument. The ranking of chamber music is not especially encouraging to lovers of this most chaste of all the guises of Euterpe, since it comes near the end of the list, not far from the rather ambiguous classification, "folk music," which might conceivably include delightful and fragrant old music but probably also shelters such dubious matters as "hillbilly" songs. Finally, it is apparent that many of the terms overlap, and that, for this reason alone, the test offers an imperfect basis for statistical appraisement.

We have no reason to question the suggestive nature of these figures, compiled by an organization that has gained a reputation for great accuracy in political "straw" votes. Yet the suspicion lingers that the realm of personal preferences is a dark and uncharted one, and that the large majority are more apt to like what the rest of the crowd prefers, or what is handed to them with the most showmanship, than to entertain any deep-seated and permanent predilections in art. All the more reason, then, for a patient effort on the part of those in power over radio channels to train and educate the public taste.

VARIATIONS

By Leonard Liebling

Of all the mass of material written for and against Mahler's music since its appearance, one of the sanest and fairest estimates is that by H. T. Parker, (published in the Boston Transcript on December 9) after the recent local performance of the ninth symphony under Serge Koussevitzky. The Parker review sums up the question searchingly and brilliantly:

> To the later symphonies of Mahler—the ninth in repetition on Friday; The Song of the Earth twice heard within easy memory—Dr. Koussevitzky has so far limited his choice. Perhaps wisely, certainly prudently, since in this later music Mahler's accomplishment considerably exceeds his shortcomings. Upon those shortcomings it is not necessary for the tenth or the hundredth time to dwell. They have become a formula of reviewing, a shibboleth of the smug and the senile, as well as the honest questioning of honest doubters. By this time every one who is interested, everyone who chooses to believe it, must know that Mahler was haunted by cosmic visions, in ferment with vast conceptions, that he fain would bring to realization and proclamation in his music—and could not. Therefore is he long-winded, empty, bombastic, impotent, multiplying useless means, taking final refuge in the folk-song, the pastoral simplicities and humors, that touched another side of his mind and nature.
>
> So briefly runs the indictment, read out by many voices at every performance of every symphony. But in The Song of the Earth and this ninth symphony, as Dr. Koussevitzky and the orchestra have played them to us, Mahler wears another and less debatable aspect. In these later pieces he is concerned with the expression of more personal and intimate feeling, of the obsessions that pursued his final years. Then were the coming of death, our mortal end in oblivion, ever upon him. They might soothe his imagination; yet did they fester upon it. In those last days he would scorn life and the ways of men; mock janglingly at them. Yet never could he put them altogether by for more mystical or cosmic visions.
>
> So in this ninth symphony (as well as in The Song of the Earth) Mahler had poignant emotions and obsessing moods, both "very personal," as our slang puts it, to release in a musical speech as "personal" in its quality. Death and life haunt the first movement; through the second even the homely moods and sensations that used to delight have gone sour and jangled; the third mocks, rails, blasphemes at the discords and disillusions of human living; through the fourth run the craving and the dread of oblivion. Mahler would see as he seeks, and cannot. Judge as the hearer may of his expression of these broodings that consumed him. Compared with many a composer of our day, sterile, routined, dryly cerebrating, Mahler at least had something to express and more or less potently expressed it. With him as with Strauss, it is Dr. Koussevitzky's excellent way to strip music of its non-essentials.

* * *

The new operatic regulations of Italy practically ban American singers from the lyric stages of that country. What if America were to apply the same nationalistic measure? It is a thought to be considered by the legislative fathers at Washington when they finish with raising the price of gold and fixing the tax on whiskey.

* * *

A musician who is in dire need asks Variations to announce that he would like to sell his violin, an XVIIIth century instrument made by Gedler, together with an unusually handsome leather case for the instrument. Interested persons may be put in touch with the seller by addressing this department.

* * *

Wordsworth certainly did not have musical performers or modernistic composers in mind when he said, "There is a luxury in self-dispraise."

* * *

I do not altogether dislike this Associated Press item, from the New York World Telegram of December 16:

> SCRANTON, Dec. 16.—Jurors who convicted Alex Zielinski of murder in the second degree for the slaying of "Diamond" Glaros, a lunchroom owner, sang hymns imploring Divine guidance just before returning their verdict. They sang "Guide Me, O Thou Great Jehovah," and "Jesus, Savior Pilot Me."
>
> Upon announcement of the verdict, Zielinski and his counsel rushed forward and thanked the jurors individually. This brought from the Judge the terse query:
>
> "Who's going to congratulate Glaros?"

Perhaps if Zielinski had sent some Schubert, Schumann, Wolf, Strauss, and Brahms songs to the jury room, he might have received an acquittal.

* * *

Sincere thanks are herewith extended to all those kind friends who cheered this department with cards of holiday greetings.

* * *

One has heard of a singing tone on the violin, and evidently Albert Spalding possesses it, for the Catskill Mountain Star (of Saugerties, N. Y.) publishes the following in its issue of December 15: "The transcription by Arthur Hartmann, 'Girl with the Flaxen Hair,' was sung by Albert Spalding over WABC on Wednesday evening, December 13."

Most of us had thought Hartmann's hair to be greyish black.

* * *

America is not the only land in which "fine writing" continues to be inspired by musical performances. Some delicious examples are quoted by the Musical Times (London) in its December issue:

> The conclusion of the Daily Express report of Tetrazzini's farewell concert at the Albert Hall:
>
> "Then she pulled herself to her full height and broke out into a dazzling Italian song, which ended with an appealing note and a magnificent shrug of her shoulders. It was a gesture that made one doubt whether London has really seen the last of Tetrazzini and her £1,000,000 voice after all."
>
> It needs no magnificent shrug of the shoulders to make us doubtful.
>
> However, Madame has pretty well settled the matter. Mr. Prince-White, of the Daily Mail (who spread himself in the approved popular daily manner), says:
>
> "When she had recovered a little I asked her whether she would ever sing in London again. 'Ah, no, my friend,' she exclaimed sadly, 'this is indeed my last appearance in London. Or shall we say'—and here her laugh came back—'shall we say the last "official" appearance? Perhaps, if my dear Eenglish pooblic ask me sometime to come—well, I will!'"
>
> The dear Eenglish pooblic may be depended upon to continue to do its duty where a prima donna is concerned, as consistently as it neglects its duty to musical events of real importance.
>
> We said Mr. Prince-White spread himself; take this sample from his lyrical three-quarters of a column:
>
> "They [her dear Eenglish pooblic] all loved her the moment they saw her. She came, half-running, on to the platform, in a flutter of black lace, waving her heavily jeweled hands, laughing and crying at the same time, and throwing kisses to right and left.
>
> ROAR OF WELCOME
>
> "There was a roar of welcome, which swayed her like a strong wind. Then silence, as she drew herself up and nodded to her accompanist to begin. From time to time she glanced at a large emerald which she wears on her right hand. It is her mascot. She has never dared to sing without it, and she was reassuring herself that the stone was still there."
>
> Of course, it might at any moment have fallen to the ground with a sickening thud.

* * *

Dorsey Whittington, pianist, formerly of New York, is following in the footsteps of some of his keyboard colleagues who also busy themselves with the orchestral baton.

Whittington is the conductor of the Birmingham (Ala.) Civic Orchestra which has just reached a basis of security and probable permanency through the aid of sustaining members in the local Symphony Association.

John Temple Graves reports about the opening concert in a way to gladden the hearts of all those who feel that symphonic recognition and encouragement form the true basis on which to build up further musical appreciation and development in America:

> The delicate, spirited, artistic, utterly beautiful product the Birmingham Civic Symphony Orchestra made of its concert last Thursday evening was a triumph for many people and many things. It was a triumph for Director Whittington, Soloist Cadek and their fellow musicians. It was a triumph for the justly beaming friends and relatives of the artists; for President Jeff Steiner and other members of the Civic Symphony Association; for the patrons, patronesses, sustaining members and general audience; for the Birmingham Music Club and other donating organizations; for several modest individuals who had played a great part without being known. It was a triumph (and let no one forget it) for the newspapers of this city which had left nothing unprinted that would advertise the effort or inspire its patronage. And most of all, and summing all, it was a triumph for the city of Birmingham. It was proof that a municipality born at a muddy cross-roads sixty-two years ago, with a box car for its railroad station, had come gloriously of age.

* * *

"A few persons claim to have solved relativity," writes M. B. H., "but no one is so bold as to say that he knows the meaning of Schönberg's piano pieces."

* * *

"Christmas Day always reminds me," reads T. N.'s postcard, "of Pope's unforgettable lines:

'Some to church repair,
Not for the doctrine,
But the music there.'"

* * *

In spite of the Jascha Heifetz dictum that most musical announcing and commentating over the radio are merely "words, words, words," the verbal explanations of compositions and concerts are becoming more numerous from day to day. Mr. Heifetz himself said a few words of greeting to the air listeners when he played last week on a broadcast symphony program, but he refrained from analyzing his own artistic and amazing performance on the violin.

Whether or not professional musicians like annotations, verbal or written, they surely are welcome to the average hearer when he can understand them. If other kinds of instruction are appropriate for broadcasting, then why not helpful musical suggestions? To be told how to brush one's teeth or how to make a motor engine do its best work, are useful hints, but information about the best brands of music is by no means superfluous even if Mr. Heifetz despises such well meant dissertations.

* * *

There is some music commentating which rightfully comes under the heading of "words, words, words." Technical analyses do not belong on the radio. Speakers who have no ideas to impart are wasters of the listeners' time. Mere narrators of facts who recite material to be found in books, should be kept off the air. And superfluous too, is the mealy mouthed spokesman who seems to believe in Voltaire's dictum that, "The public loves fables and so fables are given it."

* * *

J. P. F. asks what happens to the poor devil of a composer who is too radical to be a conservative, and not radical enough to be a conservative?

* * *

Truth is stranger than fiction. A prima donna told me a great story about herself and added: "But please don't print it."

* * *

I have never been able to discover why The Messiah does not seem to be as desirable for performance at any other time as at Christmastide.

* * *

Rubinstein, when he died, must have taken his compositions with him, for practically no trace of them remains on earth.

* * *

When piano tuners dine, of course you know what kind of forks they use.

* * *

The Nazi government is jubilant because of the recent trade rise in Germany. What boots it if that land has more sales and fewer souls?

* * *

Taxicab driver No. 4471 who took me to "Cranegie Hall," as he called it, is no funnier than a certain ermined auditor at the première of the Monte Carlo Ballet Russe. Upon leaving the theatre and being asked by her escort what she thought of the entertainment, she replied, "They should have used a deeper shade of purple in the second ballet," and let it go at that.

* * *

And right here let me state that if the Monte Carlo troupe fails to do Petrouchka while they are in New York, I shall never write a favorable line about them again, unless their manager, Sol Hurok, sends me some more of that Russian caviar and candy with which he flavored my Christmas board.

* * *

Speaking of delicacies, alcoholic refreshment is now served at the buffet in the Metropolitan Opera. To many old-timers, the sweetest music heard there on the opening night was the staccato popping of the long silent champagne corks.

* * *

If Ezio Pinza does the Champagne Song in Don Giovanni next Wednesday without insisting upon having the real thing in his glass, he will be injuring the cause of grand opera. Everybody agrees that it should be made more realistic these days.

* * *

As one of the earliest and most denunciatory advocates of Repeal, this department takes particular pleasure in thumbing its nose at the detestable Drys.

* * *

La Scala began its season this week with Verdi's Nabucco; and the Rome Royal Opera opened with Donizetti's Lucrezia Borgia. Good old Italy; good old opera; good old tunes.

* * *

If civic art were to receive half the official attention bestowed on civic virtue, there would be much gain to art with absolutely no loss to virtue.

* * *

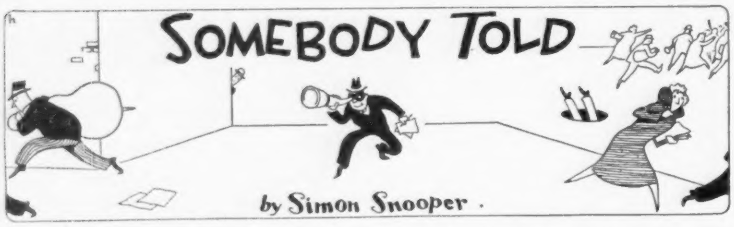
An exchange asks: "What causes the phenomenal high note in singing?" The public.

* * *

The musical almanac says that it is just twelve days to the New York reappearance of Toscanini.

* * *

An adequate New Year to you.



Well, well, old children, here's another New Year. Blessings be upon you. May you sing and play for crowds that scream and yell with ecstatic joy. May all your pupils pay their bills in advance. May your domestic life be free from flying pots and kettles. May your last year's wardrobe last another twelve months. May all your parties be wows. And may all the bill collectors find you out when they call.

The only wish I want is that I get enough sweetmeats to fatten the lurid whispers of scandal. Do I get it? Thanks, my precious ones, many thanks. You make me *so* happy.

* * *

Hank Hadley blew out the birthday candles with one strong puff on December 20. That's showing the singers what breath control is, *n'est-ce pas?* The Gordon Quartet furnished tonal titillations for the grand occasion.

* * *

No, my dears, the Jeritza musical comedy which the Shuberts planned for this past fall is not abandoned. Just postponed until March, that's all.

* * *

So! Marion Talley is to stage an operatic come-back in Chicago. What has happened to the $300,000 nest egg?

* * *

I overheard Lazare Saminsky and Horace Johnson in heated dicussion at lunch in the Hotel Buckingham. The talk ranged from new music, good wines and country living to deflation. Beaming happily that all questions had been satisfactorily settled, the two complacent gentlemen departed. I wish I could adjust important matters so easily. It would take a devil of a load off my mind, and besides, talking is such a pleasant habit even if you don't say anything.

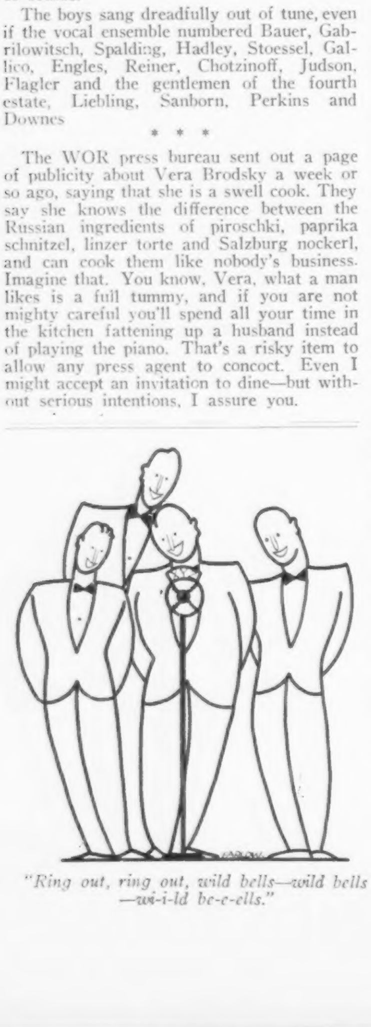
* * *

What a feed Walter Damrosch gave the boys at the farewell luncheon he tendered Bruno Walter. Imagine four kinds of pie, all good. Anyone would think Damrosch was a true New Englander instead of his wife. I wonder if he has adopted the custom of eating two slices every morning for breakfast? Everybody that got a chance made speeches, and so lurid were they that Mrs. Damrosch had to leave the house by a side door. A stag party it was, and the air got too blue for ladies. With smoke, my dears, of course.

The boys sang dreadfully out of tune, even if the vocal ensemble numbered Bauer, Gabrilowitsch, Spalding, Hadley, Stoessel, Gallico, Engles, Reiner, Chotzinoff, Judson, Flagler and the gentlemen of the fourth estate, Liebling, Sanborn, Perkins and Downes

* * *

The WOR press bureau sent out a page of publicity about Vera Brodsky a week or so ago, saying that she is a swell cook. They say she knows the difference between the Russian ingredients of piroschki, paprika schnitzel, linzer torte and Salzburg nockerl, and can cook them like nobody's business. Imagine that. You know, Vera, what a man likes is a full tummy, and if you are not mighty careful you'll spend all your time in the kitchen fattening up a husband instead of playing the piano. That's a risky item to allow any press agent to concoct. Even I might accept an invitation to dine—but without serious intentions, I assure you.



"Ring out, ring out, wild bells—wild bells —wi-i-ld be-e-ells."

You should have heard twenty w.k. melody merchants interpret Haydn's Toy Symphony at the Musicians' Club last week. They said they played badly on purpose. Certainly an excuse was necessary for such bubbles and squeaks, rattles and bangs never assailed my sensitive ears before.

* * *

Good lord, L. L. is still talking publicly. His latest oratorical offense was at the N.Y.S.T.A. (a society not yet under government control. Knowing the singing teachers as I do, not even Franklin D. or General Hugh could make them sign a code). Dear Leonard did a simply *killing* pantomime imitating opera singers. At least I hear that's what he called it. I always thought singers were vocally proficient, verbally and tonally. I learn something new every day.

* * *

A tiny tale I heard the other day amused me a great deal. May you chuckle, too. An eminent Metropolitan prima donna several seasons ago after a performance in that glittering auditorium greeted the courteous congratulations of a rival artist with "Oh thank you, my dear. I wish you were in the company to sing the rôles I don't care to do." This year, the rival is to grace the boards of our New York house of music, and I'm here to bet that she gets to sing parts the patronizing prima donna likes to sing herself.

* * *

I hear there are two marriages set for January that will set the musical world quivering. These two singers are to tie themselves for better or worse. I don't mean Mary McCormic or Carmela Ponselle. Guess again.

* * *

Mrs. Arthur Smadbeck gave a gorgeous party for little Ruth Slenczynski a week ago. Disguised as the bar man I poured and shook liquids for a great crowd of celebrities. Ruth had the time of her life and with little Louis Smadbeck, the hostess' son, clutched tightly by the hand, accepted with dignified aplomb the adulations showered upon her tiny head. That youngster has more poise than a lot of grown people, and much better manners.

I helped to wet the whistles of a lot of people you know, including the beaming managerial magnate Charlie, the Wag, and Lulu Breid, his Secretary of State. Among them were Kitty Bamman, Jed Hanchett, Johnnie Majeski, Pierre Key, Maggie Tirindelli (she refused four drinks in succession), Margaret Wilson and F. D. P. (minus his little brown bag).

* * *

A volume of poetry entitled Harp Strings has just been pitched on my desk. The dedication reads "To my mother, who understands." Now, I ask you—

* * *

Anyone would think I had nothing to do but go to parties. Perhaps I haven't. Certainly I find swell hide-outs to watch the great children of the musical world at play, so perhaps my life is amusing after all. My latest gate-crashing was done at the birthday party for Josef Lhevinne at the Beethoven Association. Hidden in one of the layers of the huge birthday cake (I lost the skin off my right big toe when Joe sliced too close), I heard echoes of the Brahms horn trio and a quartet by the same guy (which one I have no idea—and besides, children should never ask questions at Christmas time). A waiter said that Friedberg (I wonder if it was Annie), Gordon, a Miss Fuchs, and a fish named Salmond emitted the music.

When I got a chance to peek out I beheld, in sumptuous glory, John Erskine, Hank and Inez Hadley, the Persingers, Lea Luboshutz, Lashanska, Egon Petri, Stojowski and his wife, the Toscha Seidels, Jimmie Friskin, Leon Theremin (waving his hands as usual —but not to a Pole), Stassévitch, Paul Reimers, the Wagenaars and Mischa Elman's *frau*. They all looked overfed and happy.

From Our Readers

About Hospital Concerts

New York, N. Y.

To the Musical Courier:

In your issue of December 16, 1933, there appeared an article on page 6, entitled Overcoming Nervousness, by Juliette Laine. In the last paragraph she refers musicians wishing to perform in hospitals to me at the State Charities Aid Bureau.

For ten years I was director of concerts for that organization and resigned just two years ago. Since then I have had no connection with hospital work.

Will you please print this letter as soon as possible and give it the same prominence as the article to which I refer and so correct the unintentionally misleading statement?

Very sincerely yours,
Ada M. Quennell.

Value Received

St. Paul, Minn., December 5, 1933.

To the Musical Courier:

As the music seasons roll by, the Musical Courier continues to grow more valuable as a source not only of reliable current music news, but of historical events as well. The splendid article on Tschaikowsky's Piano Compositions, by Maurice Aronson, in the November 4 issue (commemorating the fortieth anniversary of the Russian master's death) is alone worth the price of a year's subscription to any pianist.

Appreciatively yours,
J. G. Hinderer.
(Founder and president, American Guild of Music Teachers, Inc.)

Praise for Portraits Article

New York, N. Y.

To the Musical Courier:

High praise for the article On Collecting Portraits of Musicians by Joseph Muller, which appeared in the issue of November 11 of your esteemed paper. You are to be congratulated upon bringing before your readers such a valuable addition to the history of musical bibliography.

Sincerely yours,
Maia Bang Hohn.

Foreign News in Brief

Scherchen in Strasbourg

Strasbourg.—Hermann Scherchen, the German conductor largely responsible for the post-war florescence of modernism in Berlin, and who has held permanent posts in Leipsic and Frankfort, has now made his headquarters here as a member of the staff of the Strasbourg Conservatoire. Thanks to him, musical culture in this city, which has been in French hands since the war, is experiencing a renaissance. He has just conducted a newly mounted production of Verdi's Otello at the Strasbourg Opera (Municipal Theatre) which created something of a sensation. Recently Scherchen was called to Brussels to repeat for the third time his performance of Bach's Art of Fugue, in the presence of the Queen of the Belgians. R. S.

Leff Pouishnoff and Horace Stevens for Australia

London.—Arrangements have been completed for a tour of Australia and New Zealand by Leff Pouishnoff, Russian pianist, and Horace Stevens, Australian bass-baritone. Pouishnoff, who has become a naturalized Englishman, will sail for New Zealand early in the New Year, after a concert tour of Italy.

For Horace Stevens this will be the first tour of his native country since he left it with the Australian forces during the World War. Both artists have made successful appearances in America. C. S.

German Refugee Conductor in Spain

Madrid.—Dr. Heinz Unger, German conductor and formerly musical director of the Society of the Friends of Music, who has left Germany on racial grounds, has had a cordial welcome here, having been invited to conduct concerts in Madrid and Valencia. The success of these concerts has made his name known throughout Spain. Before coming to Spain, Unger conducted a number of concerts in Russia. R. G.

New Opera by Klenau for Berlin

Berlin.—Paul von Klenau's opera, Michael Kohlhaas, which was recently premiered in Stuttgart with considerable success, has been accepted for production at the Berlin Municipal Opera. Klenau is a Dane living in Germany. S. P.

Mme. Marchesi Convalescing

Paris.—Blanche Marchesi has undergone a major operation here. She is now out of danger and is making progress toward recovery. Mme. Marchesi gave a recital in Paris on November 17, after which she was to have sung in London and Brighton, England, had not her illness intervened. I. S.

Musical Chairs in Berlin

Berlin.—Prof. Dr. Georg Schünemann, former administrative director of the Berlin Hochschule, has been made curator of old instruments in the institution whose direction he lost for political reasons. Dr. Curt Sachs, the former curator and a world authority on old instruments, has gone to England. He is of Jewish descent. S. P.

OBITUARY

Frances Peralta

Frances Peralta, a former leading soprano with the Metropolitan Opera Company, died on December 22 at her home in New York after a long illness.

Miss Peralta was born in Manchester, England, a daughter of the distinguished British painter, J. H. E. Partington. She came to the United States while still very young and received her early musical training in San Francisco. She made her début in light opera in New York, under her own name, Phyllis Partington. Later she joined the Boston Opera Company and subsequently sang with the Chicago Opera, and with Scotti's company for three years.

In 1921 Miss Peralta joined the Metropolitan Opera Company and remained with them until 1930. Since that time she had made brief appearances on the concert stage, illness causing her retirement more than a year ago. She was a member of the group of Metropolitan singers who in 1926 sang in Italian operas at Baden-Baden.

She is survived by her sisters, Miss Blanche Partington, with whom she lived, and Mrs. Gertrude Albright of San Francisco, and a brother, Jack A. Partington, a director of motion-picture theatres.

Rozsi Varady Anthony

Rozsi Varady Anthony, cellist and wife of Joseph Anthony, author and editor of the Cosmopolitan Book Corporation, died on December 19 at her home in New York. She was thirty-one years old. Mrs. Anthony was born in Budapest. Displaying musical talent as a child, she received training and was graduated with honors from the Royal Academy of Budapest. She continued as a pupil of David Popper until his death, when she took up work with Hugo Becker. In 1921 she made her American début at Aeolian Hall, New York. Thereafter she was heard in annual concert tours here, although her musical activities were mainly confined to Europe. In 1926 she was chosen cello soloist at the Salzburg Festival. Besides her husband, she leaves a brother, Dr. Miklosh Varady of Budapest.

Mrs. Helene Dickore

Cincinnati, O.—Mrs. Helene Dickore, long active in musical circles of this city, a member of the Cincinnati Woman's Club music department for many years, and at one time on the faculty of the Cincinnati Conservatory of Music, passed away at her home here on December 19, after a lingering illness. She was a talented vocalist but never sang professionally. She was born in Germany where she enjoyed an education in the fine arts and came to America when a young woman with her husband, the late Dr. William Dickore, a noted chemist. She is survived by a son, C. H. Dickore, and a daughter, Marie Dickore, active in music circles and correspondent for the Musical Courier.

Cornelius E. Byrne

Cornelius E. Byrne, retired piano manufacturer and a resident of Long Beach, N. Y., died on December 19 in Roosevelt Hospital, New York. Mr. Byrne, who was seventy-three, at the time of his death, was forty-five years old when he was offered an opportunity to purchase a piano manufacturing business. He took advantage of the opening, and during the time he spent in this field, Schumann & Byrne made and sold over 50,000 upright pianos. Eight years ago Mr. Byrne liquidated the business and retired. He is survived by his widow, Mrs. Margaret C. Byrne, their two children, a son by an earlier marriage and two sisters.

W. H. Brayden

Dublin.—W. H. Brayden, editor of the Freeman's Journal from 1892 to 1916, and for a long time correspondent of the Associated Press, died in this city on December 17. He was intensely interested in music and became governor of the Royal Irish Academy of Music. Mr. Brayden belonged to many clubs and organizations, and was prominent in the artistic and social life of Dublin. R. P.

Lambert Schoof

Long Beach, Cal.—Lambert Schoof, who had been first oboe player in several eminent orchestras, died here on December 19. Mr. Schoof had spent twenty years with the Metropolitan Opera Orchestra in New York and also had been with John Philip Sousa and Walter Damrosch. He was seventy-eight years old. A. K.

Bernard A. Herbig

Richmond, Va.—Bernard A. Herbig, known as a tenor and director of Richmond choirs, died at his home on December 9. He was director and soloist in the Ginter Park Methodist Church. He had previously sung in the choirs of St. James, All Saints, Seventh Street Christian and St. John's churches. J. G. H.

Adalgisa Gabbi

Milan, Italy.—Adalgisa Gabbi, formerly an opera singer of renown, died here on December 20 at the age of seventy-five. P.

Musicales

Columbia University Chorus Offers Holiday Music

The Christmas concert of the Columbia University Chorus (Dr. Walter Henry Hall, conductor) was given on December 18 at the Riverside Church, New York. Horatio Parker's The Dream of Mary formed the greater part of the program, preceded by a Bach chorale, Christmas Day, a fantasy on old carols by Gustav Holst, and an anthem by Dr. Hall, with words by Prof. Robert MacDougall. Dr. Hall's score, which is for mixed chorus and orchestra, is a fine example of this class of vocal writing. Cast in formal mold, it is melodious and flowing, and the orchestral portions are expertly balanced.

For the Parker work, the soloists were Ruth Shaffner, soprano, in the rôle of Mary; R. Norman Jolliffe, baritone, as John the Baptist; and in other parts Phobe Wilcox, soprano, E. Jorgensen and V. Holtenberg, contraltos. Charles H. Doersam was the organist and Max Pelzer the concertmaster. The part of An Angel was taken by Sydney Thompson, reader.

The University Chorus, under the direction of Dr. Hall, has achieved a tonal pliancy and volume modulation that make the group an ideal instrument for ensemble expression. The leader is a musician of temperament and seasoned powers, who commands effects of nobility and breadth. Miss Shaffner has a voice clear, strong, and finely timbred, which was flawlessly projected and appropriate to her rôle. Mr. Jolliffe made an impressive male protagonist, singing with vocal beauty and firm tone. Miss Thompson, the reader, achieved excellent effect in her lines. There was an audience which crowded the church. S.

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Eva Axelrod and Nellaby Pote Heard at Dixon Studio

Anne Dixon and Frederic Dixon presented their pupils, Eva Axelrod, pianist, and Nellaby Pote, soprano, in a program at the Dixon Studio, New York, on December 17. Mrs. Pote revealed a light coloratura voice of lovely quality and skillful production in numbers in Italian by Pergolesi, David and Sibella, and another group by Delibes, Lohr and Hageman. Miss Axelrod chose three Chopin pieces and Bach's Chromatic Fantasy and Fugue. She has a brilliant technic and shows a gratifying degree of artistic maturity. Both artists were heartily applauded by a large audience. J. V.

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Haubiel Lecture-Recitals Continue

The second in the current series of lecture-recitals which Charles Haubiel is giving in New York took place on December 14 at the home of Mrs. M. B. Schirmer. The subject was Classicism. The works played by Mr. Haubiel to illustrate the influence of the classic spirit through the ages were widely varied, ranging from pre-Bach music, through a Mozart sonata and the Dante sonate of Liszt to Debussy's Homage à Rameau. Mr. Haubiel ended the program with one of his symphonic songs, Elegy, which was sung with tonal and interpretative excellence by Vivian Ingraham. G. N.

* * *

Julia Vardo and Orrin Bastedo Honor Guests

Mr. and Mrs. Harry M. Newington gave a dinner on December 15 at their home on Park Avenue, New York. Thirty guests attended and the honor guests were Julia Vardo, soprano, and Orrin Bastedo, baritone. Later in the evening a program was presented by Miss Vardo and Mr. Bastedo, with Ethel Alexander at the piano. The soprano sang a scene and aria from Gounod's Faust, The Crying of Water (Campbell-Tipton) and Le Rossignol s'est tu (Sokolow). Mr. Bastedo was heard in the Credo from Verdi's Otello and a song by Georges Hue. The two joined in numbers by Mozart, George Henschel, Massenet and E. Hildach. Miss Alexander offered a group of Chopin.

* * *

Union Theological Seminary Candlelight Service

With 150 or more candles glowing on pew ends and 100 singers carrying more candles, the scene at James Chapel, Union Theological Seminary, New York, at twilight on December 18 was a charming one. The church was crowded and a program was presented containing carols garnered from the leading European nations. Associated in the singing was the choir of the School of Sacred Music (Dr. Clarence Dickinson, director) and the St. Cecilia Choir (Mrs. William Neidlinger, conductor). At the outset four of the St. Cecilia girls sang News, News with excellent effect. One of the unusual carols was Winter with Its Ice and Snow (Spanish), sung with tambourine, castanets and cymbal obbligato. Another notable performance was The Inn at Bethlehem (Tyrolese). The Infant Jesus (Yon), solo sung by Harold Haugh, was an impressive number, and the St. Cecilians scored in Nightingale, Awake (Swiss). The last carol was Dr. Dickinson's own Nowell, the text by William Morris, in Elizabethan English. The hearty congregational singing was an added feature. Dr. Dickinson was at the organ, sharing the conducting with Mrs. Neidlinger. F. W. R.

* * *

Music and Poetry Program at Barnard Club

A large audience was present at the Barnard Club, New York, December 8, when a program entitled Moods in Poetry and Music was given by Fanny Bradshaw, poetry interpreter, and Jean Redd, pianist. Miss Bradshaw showed excellent dramatic ability in recitations of lines by Wordsworth, T. E. Brown, Bliss Carman, Elinor Wylie, Elizabeth Browning, Emily Dickenson and Amy Lowell. Mr. Redd gave an impressive demonstration of his musical ability in Palmgren's Bird Song, de Arostegui's Ronde and de Severac's Complaint of the Muleteers before the Christ of Llivia, as well as numbers by Daquin, Schumann, Brahms and Liszt. R. P.

* * *

Marie Miller's Pupils in Recital

Marie Miller, harpist, entertained at her New York studio on December 15, presenting a group of her pupils in a tea-musicale. Among those who played were Mrs. Roscoe Mott Giles, Virginia Wineburgh, Norma Stedman, Madeleine Courtney, Ruth Berman, Elsa Moegle, Muriel Rothenberg, Ruth Rothenberg, Mrs. Rex Dunn and Virginia Swan. Widor's Chorale and Variations for harp and orchestra was played by Miss Moegle with Miss Miller at the piano. The former also gave effective performance to Tournier's La Source dans le Bois. Legende by Thome for harp and orchestra was played by Miss Berman, Miss Miller again taking the orchestral part on the piano. Other numbers were Passacaille by Handel played by Miss Stedman and En Bateau by Debussy played by Mrs. Dunn. L.

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Gena Branscombe Conducts A.W.A. Choral

Gena Branscombe conducted the A.W.A. Choral in a program of Christmas music at the American Woman's Association, New York, on December 17. The soloists were Hazel Allison, coloratura soprano, Hilda Deighton, contralto, and Mme. Sikolsky-Fried, organist. Berthe VandenBerg was the accompanist and Minabel Hunt was at the organ. The organ solo was Liszt's variations on a Bach chorale, opening the program, which included traditional carols, excerpts from Bach's Christmas Oratorio and Handel's The Messiah, numbers by Palestrina, Turini and other early writers, and three American carols, With Revels and Wassails (Woodman), Before the Paling of the Stars (Kramer) and Hail Ye Tyme of Holie-dayes (Branscombe). The audience joined in the singing of Silent Night and The First Nowell.

The chorus, under Miss Brancombe's musicianly command, has attained a high standard of performance. It sang with precision of attack and release and fine tonal quality. In one of the old English carols, Twelve Days of Christmas, whose contrapuntal elements comprise six parts, the ensemble was distinguished by balance and unity of intent and dramatic spirit. The audience was large and appreciative. S.

* * *

Kroll-Prinz-Sheridan Trio in Mannes School Musicale

An enthusiastic welcome was given the newly formed Kroll-Prinz-Sheridan Trio, making their first New York appearance at the David Mannes Music School on December 17, in the second of the chamber music concerts being given there this year. William Kroll, first violin, Milton Prinz, cello, and Frank Sheridan (the last named on the faculty of the school), presented the Brahms B major trio (in the revised edition) and the Ravel A minor trio, to an audience which filled the school's intimate recital hall and voiced its appreciation by prolonged applause. G. N.

* * *

Mannes School Christmas Concert by String Orchestra

Conducted by David Mannes, the senior string orchestra of the David Mannes Music School, New York, gave a holiday program on December 19, prior to the two-weeks Christmas recess. Three student soloists, Clotilde Mirabella, soprano, Gwendolen Hale, contralto, and Giorgio Ricci, ten-year-old cellist, assisted the orchestra. An audience which overflowed the hall heard, in the first part of the program, the Corelli Concerto Grosso No. 8 (written for Christmas night, 1712) for two solo violins, solo cello, piano, and orchestra, in which the soloists were George Kast, Herbert Baumel, George Feher, and Jack Chaikin; the César Franck duet, La Vièrge à la Crèche, sung by Miss Mirabella and Miss Hale, with organ and orchestra accompaniment; and the Emanuel Moór Barcarole for string orchestra. The second part of the concert began with Giorgio Ricci's performance, with the orchestra, of the Volkmann Serenade, followed by the Bach Aria, Komm' Süsser Tod sung by Miss Mirabella with orchestra accompaniment, and concluding with the Bach Brandenburg Concerto No. 3, scored for three solo violins, violas, cellos, and a bass, and played by the entire orchestra. Roberta Jones was at the organ. Mr. Mannes, his young players, and soloists, were received with cordiality and enthusiasm. G. N.

Psychology in Singing

(*Continued from page 6*)

perform in a certain manner. When one realizes the importance of the fundamental principles of mental action, one can profit by the reasoning faculty and more knowingly undertake with enthusiasm, energy and zeal the long and complicated technical exercises necessary to become an artist of real attainment.

Importance of Concentration

Another great mental factor in all consciousness that should be considered, is concentration, which can be highly developed and which can function in all phases of mental action. When one sings well, one has forced the mental processes into a given line of action and has centered all thought on a definite purpose. When one has thus subjected the mental processes to the will, the voice may take on added beauties of tone and greater power of execution, both in volume and flexibility. The artist has in turn reached the realm of real relaxation, through complete control of the mind over bodily mechanical processes. Concentration gives finer and more artistic results in any art, and this is especially true in vocal work, since the artist must form his own scale, produce his own tone and execute with his own vocal equipment, the great works of art composed for his rendition.

There are many interesting phases of psychological research relative to this art we call singing. The mind and its many processes is a fascinating and deep study, giving us material for detailed research and, in most cases, much needed research. When the mind is properly disciplined, the results are far greater than may be expected. We are thus led to conclude that mentality is greater than we human beings can fully appreciate or realize.

Psychological principles, then, not only may guide the work of teachers and students of singing, but must be employed, if an intelligent foundation is laid for this great art. The whole process, involving physiological bases, interpretation, tone production—in a word, singing, rests fundamentally upon the mind and the mental processes. The teacher of singing, therefore, is educating the mind, in the fundamental sense, although he appears to be working only with the behavior of an individual. Intelligent mental discipline is the prime objective. When that objective is achieved, in its broader sense, then behavior will have been modified and an artist will have been created.

I SEE THAT

The Gordon Quartet played Emerson Whithorne's Greek Impressions on December 17 at Dr. Henry Hadley's New York studio. This quartet, written for stringed instruments, was completed in March, 1914, and played in London in the spring of the same year.

* * *

Hans Barth, pianist, harpsichordist and composer, identified with the quarter-tone piano, gave a piano and harpischord recital at the Barbizon-Plaza, New York, on December 17 for the benefit of the scholarship fund of the National School for Musical Culture. Mr. Barth has appeared in recital twice before this season.

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Jan Van Bommel, Dutch-American baritone of St. Patrick's Cathedral, New York, gave a recital of songs by classic and modern composers at The Barbizon on November 26.

* * *

Harry Kaufman, pianist, played for Harriet Van Emden, soprano, in her recital at the Curtis Institute of Music, Philadelphia, Pa., on December 4, and with Carlos Salzedo at the New School for Social Research, New York, on December 11 in Mr. Salzedo's sonata for piano and harp.

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The Westminster Choir (Dr. John Finley Williamson, conductor) was heard over the NBC-WJZ network on December 20.

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Mrs. William Arms Fisher, president of the American Choral and Festival Alliance, has been appointed presiding chairman to build the program on choral music for the convention of the Music Teachers' National Association, which meets at Lincoln, Neb., on December 27 to 30 inclusive.

* * *

Badrig V. Guevchenian, head of the music department at Southern Seminary, Buena Vista, Va., recently presented a group of pupils over Station WJZ. On November 17 eleven vocalists and the glee club united in a recital, with Edna D. Guevchenian at the piano.

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Richard T. Percy, organist, is giving monthly musical services with the choir of the Marble Collegiate Church, New York.

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Irene Friemann of New York presented her piano pupils in recital at her studio on December 17.

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Frantz Proschowski held a master class in Tulsa, Okla., on December 1 and 2 during the Oklahoma Music Teachers Convention.

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Elsa Hilger, cellist, and Maria Hilger, violinist (both members of the Hilger Trio), were guest artists on November 20 at the last of the Mana-Zucca *soirées* over Station WMCA.

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Cyrena Van Gordon, contralto of the Metropolitan Opera, gave a recital in Erie, Pa., on November 28 under the auspices of the local Civic Music Association.

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Lilli Ruth Barr, soprano and pupil of Frederic Freemantel, was cast for the lead in Mozart's opera Bastien and Bastienne with the Charlotte Lund Opera Company, at Town Hall, New York, December 1.

* * *

Viola Bridges was heard recently in recital at the home of Mrs. Henry H. Hay. Her program included songs by Brahms and Charles Haubiel, whose works she has sung repeatedly.

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Richard Crooks appeared in Trenton, N. J., on December 1, under the auspices of the Junior League. He gave a recital in Kingston, N. Y., on December 6, under the auspices of the local Community Concerts Course.

* * *

Paul Althouse, Metropolitan tenor, sang in Chambersburg, Pa., on December 11, under the auspices of Wilson College.

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The National School for Musical Culture presented two young artists in piano recital in the Salon de Musique of the Barbizon-Plaza, New York, on December 10. Beatrice Batte played numbers by Scarlatti, Couperin, Corelli, Bach, Brahms, Chopin and MacDowell, followed by Rachael Mastrota, who offered a Beethoven sonata, three Chopin pieces, a Chopin-Liszt arrangement, Sibelius and Liszt excerpts.

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Joan Busch, soprano, a pupil of Isabel Leonard, gave a recital on December 10 at the Barbizon Club. Harvey Brown was the accompanist.

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Gloria Le Vey, artist pupil of Edith Gaudenzi, has been singing at the Capitol Theatre in New York for the past two weeks.

* * *

Maurice Aronson, pianist and teacher, associated with Leopold Godowsky in Chicago, Berlin and Vienna, has opened a New York studio.

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Augusta Tollefsen and Mme. Albert Wier are being featured by Station WOR in a series of two-piano recitals on Saturday evenings

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J. Gordon Selwood, leading tenor of the Pangrac A Cappella Choir, recently heard in concert and over the radio in Rochester, N. Y., and vicinity, has returned to New York for an active season.

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Francesco Menén, Spanish tenor, at a reception which followed the piano recital given by Bernard Gabriel at his New York Studio on December 19, sang several operatic arias. Mr. Menén has come to New York after operatic appearances in Italy.

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Edwin Gerschefski, pianist, played a movement of the concertino for piano and orchestra, op. 36, of Edward Burlingame Hill on November 19 with the New Haven (Conn.) Symphony Orchestra, David Stanley Smith conducting.

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René Le Roy, French flutist, and Sheridan Russell, English cellist, will give a joint concert at the Bach Club in Baltimore, Md., on January 3, assisted by Ralph Angell, pianist.

* * *

Barrère-Salzedo-Britt appeared in Waterbury, Conn., on November 28 under the auspices of the local Community Concerts Association.

Opening of Opera Season Feature of Chicago Week

(*Continued from page* 5)

quaintance, her golden tones resounded in this big auditorium for the first time. And spurred by the galaxy of the night, by the enthusiasm of the audience and above all by her desire to do for Chicago something worth remembering, she surpassed herself. She made a palpable hit in the first act and completely won her public in the second and third scenes. Jeritza has often sung here, but this season she seems to be at the height of her career. She was as regal to the eye as to the ear. Alluring, coquettish, aristocratic, fiendish, her portrayal made a famous rôle even more famous. She was the heroine of the night.

Dino Borgioli, a newcomer in our midst, gave promise of becoming a favorite. His Cavaradossi had allure, *savoir faire*, and he revealed a voice of excellent quality.

Pasquale Amato was Scarpia. Two illustrious Scarpias of the operatic stage have been heard and seen in America. One no longer sings here—Antonio Scotti. The other is he who enthralled us on the opening night at the Civic Opera House. Amato is not to be judged as a routined singer, but as an artist of the highest order. It seems puerile after so many years to analyse his Scarpia. Suffice it to say that it is as strong and powerful a characterization today as it was when we first became acquainted with his sinister Chief of Police. In Amato Jeritza had the right foil for her tigress interpretation in the second act. Histrionically Amato rose to great heights, and he was equally successful vocally. Stentorian tones were displayed in the first act and in the second his voice took on a suave quality. The balance of the cast left nothing to be desired.

The audience left the Opera House with the feeling that it had witnessed a performance well worth while. It was an evening that presaged many happy tomorrows, as many of the first-nighters have been won as constant patrons, who, by their praise, will bring others to the opera house throughout the five-week season. On this evening the house was sold out. Eminent personages were present in great numbers and the display of gowns and jewels was as resplendent as of yore. New boxes make the orchestra floor much more attractive to the eye, and the lighting of the auditorium is now as effective as that of the stage.

Personnel of Company

The list of principals engaged to date by the Chicago Grand Opera Company is as follows: sopranos: Adelaide Abbott, Hilda Burke, Marion Claire, Barbara Darlys, Lucille Diano, Mildred Gerber, Maria Jeritza, Olga Kargau, Edna Kellogg, Mary Krakowski, Edith Mason, Margery Maxwell, Lucille Meusel, Grace Moore, Lucinda Monroe, Margery Montello, Hilda Ohlin, Hazel Sanborn, Marion Talley, Gina Vanna, Aida Vanos and Kathryn Witwer; mezzo sopranos and contraltos: Evelyn Ames, Alice Mary Baenziger, Hortense Drummond, Coe Glade, Eleanor La Mance, Maria Matyas and Ada Paggi; tenors: Dino Borgioli, Mario Chamlee, Oscar Colcaire, Lodovico Oliviero, Dimitri Onofrei, John Pane-Gasser, Mario Rubini, Tito Schipa and Franco Tafuro; baritones: Desire Defrere, Wilfred Engelman, Claudio Frigerio, Frederic Jencks, Joseph Royer, John Charles Thomas; bassos: Chase Baromeo, Norman Cordon, Maurice Sciapio, Amund Sjovik and Vittorio Trevisan.

The musical director is Gennaro Papi; conductors: Dino Bigalli, Paul Kerby, Leo Kopp, Karl Krueger, Fritz Reiner, William Somman, Henry Weber; technical director, Harry W. Beatty; stage director, Desire Defrere; assistant to stage director, Charles W. Drumheller; chorus master and musical secretary, Giacomo Spadoni; ballet director, Laurent Novikoff; premiere danseuse, Ruth Page and orchestra manager, Joseph Rafaelli.

Second Opera Intime Program

The second Opera Intime, given on December 19 at the Palmer House ballroom, showed conclusively that that sort of entertainment is to the taste of Chicagoans and Mrs. Howard Linn, one of the guiding spirits, deserves congratulations as well as the Olivet Institute, for whose benefit this series is being given.

The program consisted of the cantata, The Prodigal Son by Claude Debussy (who won the prix de Rome with that work in 1882 when he was twenty years old) and Pulcinella, a ballet by Stravinsky (based on music of the eighteenth century by Pergolesi). The latter work had its first performance in America on this occasion with a new libretto by Laurent Novikoff.

In Debussy's Prodigal Son the protagonists were Irene Williams as Lia; Oscar Colcaire as Azael, and Reinhold Schmidt as Simeon. All sang the music with understanding and beauty of tone. In the Pulcinella three popular Chicago singers voiced the music in classical fashion. Janet Fairbank had the soprano role; Oscar Colcaire, the tenor, and William Russell, the baritone. The dancers, too, deserve laudatory tribute. Both performances were under the direction of Conductor Karl Krueger, who once again showed his master hand in bringing out the beauties contained in the scores assisted by thirty members of the Chicago Symphony Orchestra.

Swedish Choral Club

The Swedish Choral Club presented the Messiah on December 17 at Orchestra Hall, for an audience that completely filled the large hall. The soloists were Constancia Weborg Weisgerber, soprano; Edna Swanson Ver Haar, contralto; Arthur Kraft, tenor, and William Russell, bass. Harry T. Carlson was the conductor and the chorus was assisted by twenty-five members of the Chicago Symphony Orchestra.

Viola Cole-Audet Plays

In the main lounge of the Medinah Club, on December 17, a concert was given by Viola Cole-Audet, pianist, and Dr. Erich Sorantin, violinist. Mme. Audet's contributions consisted solely of numbers from her own pen and she proved herself as worthy a composer as pianist. Dr. Sorantin played the Sonate Fantasque by Mme. Audet, with the composer at the piano, as well as her Romance, Kreisler's arangement of the Bach E major Gavotte and his La Gitana. Dr. Sorantin, the conductor of the Nashville Symphony Orchestra, is a violinist of the first order and shared with Mme. Audet in the success of the afternoon.

Sergei Tarnowsky Heard at De Paul

Sergei Tarnowsky, pianist, and Michael Wilkomirski, violinist, were heard in a sonata recital in the Little Theatre at De Paul University, on December 16. Both artists are recognized as fine ensemble players as well as soloists and at this concert they gave further proof of their abilities. Tarnowsky is to give his own recital in Chicago soon.

Chicago Opera School Gives Performance

The Chicago Opera School (Edoardo Sacerdote, director) presented excerpts from Cavalleria Rusticana, La Forza del Destino and Martha at Kimball Hall on December 17. Sacerdote has done a great deal for the cause of grand opera in Chicago and the manner in which he presented opera deserves more than passing comment. At this performance the work of all the participants was uncommonly fine. In Cavalleria Rusticana the principal roles were taken by Pauline Sachs, Eulah Cornor, Vivian Parker, Frederick Mueller and James Mitchell. In La Forza del Destino we heard Barbara Drangelis, Eulah Cornor, James Mitchell, Charles Dobson, and John Contrafatto, and in Martha, Beatrice W. Brooke, Vivian Parker, James Mitchell, Frederick Mueller, Charles Dobson and John Contrafatto. The chorus was also made up of members of Sacerdote's Chicago Opera School, and the dancers were under the direction of Edna McRae.

Maestro Sacerdote has graduated many students who are now appearing in grand opera and several of his pupils have been engaged by Paul Longone for the season of opera at the Civic Opera House.

Chicago Symphony Programs

The Chicago Symphony Orchestra was heard in three programs during the past week, including a Young Peoples' Concert on December 20, and the regular Thursday-Friday pair on December 21 and 22. There was no soloist at any of the performances. One of the seasonable events of the Thursday-Friday concert was the performance here of Humperdinck's prelude to Hänsel and Gretel. The other numbers were Beethoven's symphony No. 6 in F major, Scriabin's Le Poeme de L'Extase and the ballet music and wedding march from Rubinstein's Feramors.

MacDowell Association's Memorial

At its first annual Edward MacDowell memorial birthday celebration, on December 17, the Chicago MacDowell Association offered a program in the Antique lounge of the Stevens Hotel. After an address on the MacDowell Colony by Dr. Preston Bradley, a musical program was furnished by Sylvia Lubi, soprano; Samuel Thaviu, violinist, and Mae Doelling Schmidt, pianist.

Jessie Hall to Present Sunday Musical Series

With the co-operation of the Medinah Michigan Avenue Club, Jessie B. Hall will present a series of Sunday tea musicales in the Gold Ballroom of the club, on January 7, 14, 21 and 28. These are for the benefit of the North Side Animal Shelter. Lucinda Munroe, soprano, and William Miller, tenor, will give the first program. Eva Gordon Horadesky, contralto, and Robert Macdonald, pianist, are the artists for the second. The third concert lists Barre Hill, baritone, as the lone soloist, and for the fourth event, Frances Allis, American danseuse and nine of her dancers, will perform.

De Paul School of Music Notes

Delta Pi Mu fraternity held a Christmas party for the music faculty and students on December 21.

The first public student recital of the season was presented by pupils of Mildred Huls, Norine Mulvihill, Monica Mast Boggs and Ralph Ambrose. Those who appeared were Richard Wickum, Agnes Zemen, Louise Cuchna, Lois Eswin, Stanley Tirrill, and Mary Clarke Thurlow.

A recital of compositions from the pen of Leon Stein, of the faculty, was given on December 12. The participants included Edward Gradman, Morris Agres, Leon Stein, S. Sciacchitano, Rose Saron and Ida Kogan. The numbers included a suite for string quartet, a sonata for violin and piano, two piano preludes and the Trio Pastoral in F major.

Frances Grace O'Brien has resumed her duties as pianist of the South Park system.

Henry Matysiak, basso, pupil of John Rankel, is singing in the ensemble at Holy Name Cathedral.

Sam Sorkin, pianist, student of Serge Tarnowsky, appeared as soloist at the Jewish People's Institute recently.

Clara Siegel, pianist, played a recital at the Y. M. C. A. Central College.

Adolph Pick Student Wins Fourth Contest

Once more Israel Baker, violin student of Adolph Pick, has won first place in a contest, making the fourth time this year that this high school boy has been warded first place in competition. On December 21, young Baker was adjudged winner in the contest for a solo appearance with the People's Symphony Orchestra. He will play at the orchestra's January 7 concert.

American Conservatory Activities

Evelyn Ames, contralto, student of Karleton Hackett, has been engaged as a member of the Chicago Grand Opera Company. Miss Ames will make her first appearance in Rigoletto on December 31.

Edward Collins, of the faculty, was heard in a piano recital on December 14 at Font Bonne College, St. Louis, Mo.

Louise K. Willhour presented the junior members of her dramatic art classes in two Christmas plays before the Austin Lions Club on December 23.

Tomford Harris, of the piano faculty, was presented in recital, a return engagement, in the Spencer Memorial Auditorium, Oskaloosa, Ia., on December 15.

Lola Borchers, contralto, student of Theodore Harrison, sang a group of songs on the December program of the concert series presented by the music department of the Central Y. M. C. A. College.

Gloria Thomas, Marian Brennan, July Genihen and Jack Phillips, pupils of Dorothy Baldwin, were presented on the December 16 program of the Lyon & Healy recital series for children.

The annual Christmas Carol Service was held in the reception room of the conservatory on December 20. Karleton Hackett gave a short address, the Amy Neill String Quartet was heard in the first movement from the Haydn B flat major string quartet, and the mixed chorus under the direction of Leo Sowerby sang a group of Christmas anthems. Members of the faculty, students and friends participated in the carol singing.

Henry Voegeli, Manager of Chicago Orchestra, Foresees Better Conditions

CHICAGO.—Henry E. Voegeli, business manager of the Chicago Symphony Orchestra, does not grant interviews, but recently a representative of the Musical Courier, by waiting for him in the lobby of Orchestra Hall after a concert had an enlightening conversation with him. Several statements he made follow:

"The golden era in music is yet to come. Through privation, genius always emerges and we should see evidence of a return of good times within the next two years. This will affect especially young artists. As to conditions today, they have been far better in the past six weeks than for a long time. This has been reflected by the audiences which have been more enthusiastic and responsive of late.

"With the return of better conditions, economically speaking, music will show its tremendous vitality greater than ever before. Musicians and students have suffered severely the past few years but the bath of fire has in reality been a weeding out process, particularly so far as students are concerned. Those who have survived have done so because they have had the nerve and the strength to carry on through adversity. Concentration is essential to the successful composer or concert artist. History shows that the greater musical expressions have come from those who have endured privations to gain their objective. History is only repeating itself. On the basis of that reasoning we should now be on the threshold of a golden era in music and the next two years will show evidence of this."

The Divine Pastoral by Mrs. Guy Bush Receives Première

A new composition by Mrs. Guy Bush, The Divine Pastoral, a soprano solo to a poetic setting of the Twenty-third Psalm, was given its first performance on December 10 at the Temple Baptist Church, Los Angeles. The soloist was Florence Schofield Tozier. The work is soon to be published.

Mrs. Bush's song Corinna was awarded second prize and her flute solo also received an award in the bi-annual contest of the Manuscript Club of Los Angeles. Other activities of Mrs. Bush in the California city include a series of lectures, which she brought to a close on December 13 with a lecture on Oratorio and Religious Music. Two new compositions of her own were sung, a setting of Lead Kindly Light and an Ave Maria. On December 16 Mrs. Bush spoke before the Scribblers' League on Ancient Christmas Customs and Carols from Many Lands. Four days later she presented a Christmas program at the Music and Art Foundation, with a violin ensemble of sixteen violins, directed by Eunice Boyd and Christmas music by Lucile Fowler, contralto, and Alda Linnard, soprano.

HARRY KAUFMAN, *Pianist*

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Unaccompanied Violin Sonatas Recorded by Szigeti and Busch—Belgian Artists Continue Series of Piano and Violin Engravures—Cortot, Thibaud and Cortet Form Splendid Concertino in Fifth Brandenburg

By RICHARD GILBERT

The absorbing poser—"If you were marooned on some island with no hope of rescue and your only luxury was a phonograph and you had to listen to ten compositions the rest of your life, what would you choose?"—submitted to our Editor-in-Chief's Variations of recent date, naturally, engenders a certain amount of contemplation in this department. Of course, the selections in every list given Mr. Liebling, as well as his own, were completely suppositional and made with no thought as to what is actually available from the disc repertoire, or to the quality of recording or interpretation. Sometime in the future (we must disappoint our readers now) we intend offering our list of ten "lifers" selected with practical consideration for breadth and authenticity of interpretation and for tonal fidelity of recording.

For example, at the present writing, there are no really adequate recordings of Brahms' first symphony, Mendelssohn's violin concerto or Bach's B minor mass. While practically every work selected for Variations' lists is phonographically available (the Wagner music dramas, with the exception of Die Meistersinger, are more or less completely recorded) a great number of them were engraved some few years ago and are not benefited by the wide range reproduction distinguishing most recordings of today. Also Sprach Zarathustra, of all the works advanced, is the only one not obtainable in an electrical recording. However, in a list of ten compositions chosen for a desert island repertoire, very few persons cognizant of interpretative and phonographic qualities will be able to ignore at least one or two of the recordings made by Joseph Szigeti—and that brings us to the set of the month; perhaps, in the field of violin registrations, the set of the year.

SZIGETI WINS FIRST PLACE AGAIN

Every consideration having been made, there is no other choice but once more to award Szigeti phonographic honors in his particular field. This time it is because of his sentient playing of Bach's unaccompanied sonata in A minor, No. 3, in the list of six. The Columbia recorders have surpassed their excellent standard formerly set in Szigeti's playing of the Beethoven concerto and the first sonata of Bach, released one and two years ago, and present the minutest detail of a finely drawn, magically spun interpretation.

Up to the appearance of this recording, we always felt the absence of the ethereal *pianissimi* which Szigeti so austerely contrives in the concert hall, and which evokes a living silence above an enraptured audience. Careful attention to dynamics is one of the chief characteristics of this violinist's art. Listen to the softly intoned ending of the *grave* where the melody soars gently upward loosing itself in a mystic, almost inaudible yet clearly distinct trill. The tone is never given to rich breadth simply for the sake of lushness. Szigeti rightly deserves the description, "a violinist's violinist"; he is nearly always concerned with internals, but never to the point of abnegating the tireless flow of Bach's sanguine inspiration. Rather, his suave tone and clean, precise articulation and delicate balancing of weights allow us a clearer view of the poetry of form and the rich emotional depth unconditionally welded together. As in Szigeti's former recordings, there is a leaning toward tenuity in some of the higher notes but here, too, the effect rarefies rather than thins the tone.

The fugue, the slow movement and the finale make eloquent contrasts; the soloist is master of every technical exigency and keeps the interest vibrantly alert throughout. These two records are phonographic jewels and should find a prominent setting in every Bach collection. Columbia Nos. 68152D and 68153D.

THE SONATA WITH THE CHACONNE

Victor follows up the recent publication of Menuhin's playing of the No. 5 sonata for taining Adolf Busch's reading of the fourth, the partita in D minor with the famous chaconne. Musical Masterpiece set No. M133.

Both of the above sets are at least three years old. The Menuhin was reviewed here a month or so ago. While the solo violin never offered great difficulties to the recorders, these registrations are not as faithful to original tone as the Columbia set reviewed above. Nevertheless, either would make an interesting companion on a desert sanctuary.

Busch's playing is also on a high artistic plane. His general tone is more succulent than Szigeti's and his mood more inclined toward the rhapsodic. His skillful treatment is more concerned with outward appearances and the building up of climaxes, especially in the chaconne, by means of a deliberate, unerring attack and mellow bloom of tone. Busch's playing of the chaconne is eminently stirring and miraculously sure. His records rank with Szigeti's as the most important in the phonograph library.

DUBOIS AND MAAS CONTINUE SERIES

Alfred Dubois and Marcel Maas, Belgian violinist and pianist, have recorded a series of Bach sonatas for piano and violin (not the other way around, violin and piano, as the Columbia labels have it). Numbers four and six appeared in November. The succeeding Masterwork set (No. 187) contains No. 5, in F minor, complete, and the *andante un poco* from the second sonata. These performances are remarkable not so much for their polished virtuosity as for their sincere musicianship and perceptive feeling. The music and playing is utterly ingratiating and the clean, crisp recording is especially propitious.

MORE RECORDS FOR A DESERT ISLE

Surely that exile to a desert isle would not wish to take along all Bach music, although he might be well enough rewarded by doing so. Yet one of the Brandenburg concerti would take up little room in his suitcase and provide endless delight during the permanent sojourn. The problem is, which one? Could not all six be considered as a major work like Die Meistersinger or the bulky B minor Mass?

There are various individual recordings by orchestras under Stokowski, Melichar, Furtwängler and Wood of the second, third and sixth. Alfred Cortot and his colleagues and orchestra of L'Ecole Normale, Paris, have recorded the complete set. The sixth was made available here by Victor last spring; a repressing of the fifth, played by Cortot, piano, Thibaud, violin, and Cortet, flute, with L'Ecole Normale orchestra, makes its appearance on current lists (Victor Nos. 7863 and 7864). Meanwhile, if you are impatient, the others, played by this enterprising French group, may be procured through the importers.

The fifth Brandenburg surely is one of the most buoyant, genial and colorful of the Bach concerti. The first movement has a remarkably brilliant solo part for the clavier (piano here), which Cortot expands considerably. The slow movement is for the three soloists alone. This delightful combination (including one of Bach's rare uses of the transverse flute) involves some charmingly interwoven patterns of beautiful arabesque. Marked *affectuoso*, it is intensely expressive and romantic. The finale is capricious and abounds with good humor. There is not a dull moment in the work and it provides unceasing interest. It may well be calculated to cheer and refresh many a lonely day—on that desert island. The playing by the distinguished concertino is remarkably fine and the supporting orchestra backs it up splendidly.

Mary Keegan Plays at Dedication of New Organ

The dedication of the new organ at Church of the Holy Cross, New York, by the Most Rev. James E. Kearney, D.D., Bishop of Salt Lake City, Utah, took place on December 10. Mary Keegan, organist of the church, played numbers by Hoeck and Chubb and the accompaniments for Mary Lewis in Gounod's Ave Maria, Adam's O Holy Night, and Panis Angelicus, by Franck. Other organists taking part were William Zeuch and Charles Lauria. The Rev. Laurence Bracken, baritone, sang Allitsen's The Lord Is My Light; John Weidler, tenor, and Masters Carr and Strasser interpreted the incidental soli in the choir selections, which included Palestrina's O Bone Jesu, and Glory to God in the Highest, by Pergolesi. Miss Keegan closed the proceedings with Gounod's March Romaine. Among those present were ex-Governor Alfred E. Smith, Commissioner Mulrooney and officers of the Sixty-fifth Infantry, of which the pastor is chaplain.

MARY KEEGAN

plays the accompaniment on the new organ for a solo by Mary Lewis, soprano, at the Church of the Holy Cross, New York City. (Photo by William H Zerf.)

Hart House Quartet Complete Seventh Transcontinental Tour

The Hart House String Quartet have completed their seventh transcontinental tour of Canada, and gave a concert in Hart House Theatre, Toronto, on December 9, the second of their annual series of five subscription concerts. Beginning in October this Canadian group opened its tenth season in Halifax, N. S., and played forty-two concerts across the continent to the Pacific Coast, concluding with a concert before more than 1,000 people in Vancouver. The quartet will tour in the United States next March.

Eastern Cities Hear Olga Averino

Olga Averino, Russian soprano, is in the midst of an active season. She has sung with the Pro Arte Quartet in Chicago; at the Library of Congress, Washington, D. C.; Yale University; and Sanders Theatre, Cambridge, Mass. Mme. Averino started the month of December with a reëngagement in Albany, N. Y., and, 8 and 9, was soloist with the Boston Symphony Orchestra in Boston. On December 15 she gave a recital at the Peabody Conservatory of Music in Baltimore, Md.

Mme. Averino will sing Ravel's Shéhérazade with the Boston Symphony Orchestra in New York City and Brooklyn early in January, and on January 11 appears at a private musicale at the Copley Plaza in Boston.

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What Is the Future of Modern Music?

(*Continued from page 6*)

"The history of music must be evolution—not revolution. The future of modern music is to build upon the past, and not to disregard it; to use those foundations which the masters of former years have built for us, and to add our own few bricks—if we have any—towards the erection of the musical edifice. The future of music will be—although it may sound trite to say so—a continuation of past traditions, a logical continuation, growth and development."

NEW IDIOM FORETOLD BY WELLESZ

Egon Wellesz, famous composer of Vienna—whose chamber music and operas have brought him to the fore of the younger European composers—does not believe that modern music is turning back to the past. He is optimistic not only of the quality of the music that our composers are creating, but also of the ability of music to evolve into an altogether new speech. "Although I, as a composer of operas, have learned much about writing for choruses," he told me, "and have absorbed the lessons of developing theatrical music from Handel and Gluck (and would, therefore, be the last one in the world to maintain that we should break ourselves loose from the past) I do not think that the future of modern music will consist in a return to the past. I have too much faith in the ability of Man to evolve new languages, new ideas, new tools with which to express beauty. I have too much faith in progress; and progress does not mean retrogression.

"I, personally, strongly believe in the ultimate development of quarter-tone music as one of the tools of the music of the future. I think that the infinite resources of the musical language have not, by any means, been sapped as yet—that there is an entire world of sound which has yet to be explored and which will bring us a new wealth of tonal expression. I, personally, think that the future music will be so radically different from anything that has preceded us, that all comparison will be futile and out of the question. For example, quarter-tone music, with which composers, given the necessary instruments to give this music voice, will evolve an altogether new musical vocabulary and musical language. No, experimentation in music has not died; it will continue as long as there will be pioneers to seek out new truths. Where this experimentation will ultimately lead us as far as music is concerned, not even the wildest imagination can hope to prophesy.

"I feel that the future of music will be a logical development of the idiom which the experimental composers of our time are now evolving in their so-called 'radical music.' It is my conviction that the future generations will be astonished at the riches which our age has produced, and at the number of important personalities whose development is not yet completed. I am not even sure that this new music of tomorrow, to which all of us are looking so eagerly, is not already here.

"My optimism regarding the music of our time is, as you see, intense. I feel strongly that our composers, with their experiments in tonalities, new harmonies and new intervals, are working in the right direction—even though they often blunder. And it is these composers who will soon be able to tell us—in the music that they create—precisely what the nature of the music of tomorrow will be. We have merely to open our ears tolerantly, and to listen to their messages."

CASELLA EXTOLS THE "GOLDEN MEAN"

Alfredo Casella, Italian composer (his La Giara, Scarlattina and Italia are distinct contributions to modern music) to whom I addressed this same question when I interviewed him some time ago in New York City, felt that the music of tomorrow will consist of a fusion of modernism and romanticism. "Modern composers rebelled against the romantic composers because, in their hands, music had become too overdressed, too mawkish in its sentiment, too artificial. The exaggerated sentimentality of the romantic composers and the orgiastic orchestration of Wagner—all this irritated our composers, who felt that music should be much simpler and much less pretentious. Unfortunately, the modern composers went to the other extreme and made their music parched of all emotions, as barren and as naked as a desert plain.

"The music of tomorrow will probably be the golden means between these two extremes. We have learned much from the experiments of our brave pioneers: that dissonance serves an important purpose in musical expression; that atonality often gains effects which strict tonality cannot; that new sound effects and sonorities have been created. I believe that composers will, henceforth, utilize the fruits of this experimental period frequently and effectively. They will, however, return to music as an expression of emotions, without permeating it with pathos. Romanticism, controlled by modernism, will no doubt produce a new and greater type of musical expression.

WEINBERGER HOPES FOR RETURN TO MELODY

To Jaromir Weinberger, composer of the now-famous Schwanda, der Dudelsackpfeifer, which appears in the repertoire of the opera houses of the world, the next phase of modern music will be "a return to melody." Rob music of melody, he feels, "and you rob it of its heart-beat; what you will have left is music without the pulsation of life. And that is what modern composers have done. Audiences everywhere are weary of stilted, lifeless musical utterances; they are bored with mere tonal architectures; they are yearning for some emotion and warmth. Composers are realizing this—and, as a result, modern composers everywhere are beginning to fashion beautiful melodies in their music.

"This does not mean that music must become as artificial as stained glass; or as trite as a nursery rhyme. Music may be powerfully eloquent, and yet be suffused with beautiful melodies. Did not all the masters in the history of music clearly show us that great music can be essentially melodious?"

New York Concerts

(*Continued from page 14*)

Couperin, Baetz and Mozart excerpts, Granada (Albéniz), Danza de la Pastora (Halffter) and Falla's Fire Dance music. Their instrumental combination is unusual, and a generous scope of musical material and effects is offered. The warm appreciation elicited encores after two of the quartet's groups.

Philharmonic Orchestra Hans Lange (assistant leader) conducting the Philharmonic Orchestra during the interval between the departure of Bruno Walter and the arrival of Arturo Toscanini, gave an excellent account of his stewardship at the Thursday evening and Friday afternoon concerts at Carnegie Hall. He is musicianly, earnest, and of course fully conversant with the talents of his confrères both as a body and as individuals. The performances were highly satisfactory and effective and received warm applause.

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The program comprised C. P. E. Bach's Sinfonia No. 3, for four part string orchestra and cembalo; Vaughan Williams' Pastoral Symphony, Ravel's La Valse, and a suite from the opera, Christmas Eve, by Rimsky-Korsakoff. Williams' work is a highly distinctive well-made score, of reflective, elevated and poetical episodes solidly knit and contrasted and climaxed with skill and fancy. It was performed brilliantly. The orchestra gave a dazzling virtuoso display in La Valse, and put dash and color into the final number.

Kroll-Prinz-Sheridan Trio The trio composed of William Kroll, violin, Milton Prinz, cello, and Frank Sheridan, piano, made its first appearance in a début concert in Town Hall, playing a program of Brahms, Mozart and Ravel before an interested audience. The first composer's trio in B major, op. 8, a much-loved composition, showed the best qualities of the three musicians, each in his own right a sensitive and technically well-trained artist. The performers gave to this interpretation a commendable seriousness and devotion to the message of the composer which made their reading a deeply moving one. Each of the string players commands a pleasing tone and penetrating musicianship, while Mr. Sheridan's piano contributions were especially authoritative. There were a few inequalities in ensemble, perhaps inescapable in a young organization, certain to be adjusted with longer association. Mozart's trio in C major (K. 548) demands virtuosic treatment, grace and suppleness of rhythmic style, and a tone of the utmost smoothness and lustre. The performance tended to be rather too vigorous in the *allegro* sections, though the conception as a whole was commendable. The Ravel trio in A, concluding the concert, proved a test of the players' ability in the sphere of impressionistic modern idiom—in some respects the most exacting task of the evening. It was successfully surmounted. The audience showed close concentration throughout the concert, and rewarded the players with many recalls and warmest applause.

DECEMBER 24

Philharmonic Orchestra A Christmas program by the Philharmonic Orchestra (Hans Lange, conductor) gave timely character to this concert at Carnegie Hall on the Sabbath afternoon before the holiday.

The offerings were Manfredini's Concerto Grosso per il Santissimo Natale; Rejoice Greatly, recitative and aria, from Handel's Messiah, with Margaret Olsen, soprano, as soloist; Chadwick's Noël; Rimsky-Korsakoff's concert suite from the opera, Christmas Eve, and R. Vaughan Williams's Fantasia on Christmas Carols for orchestra, organ, baritone solo and men's chorus. This was the Philharmonic's first performance of the work. Theodore M. Everett sang the solo and the New York University Glee Club (under Alfred M. Greenfield) supplied the chorus. The club also sang without accompaniment pieces by Gavaert, Padre Donostia, and an old French carol, Angels o'er the Fields Were Flying.

In view of the quasi devotional character of the occasion, the reviewer may lay down his critical pen and say simply that all the music was performed excellently and deeply enjoyed. The Williams work is especially appealing with its blend of ancient modes and modern flexibility of orchestration. Miss Olsen sang the Handel number well. The vocal club earned deserved applause with its smoothness and balance of tone and precise attack and intonation.

New English Singers The third and last Sunday matinee concert of Christmas carols and other music was given by the New English Singers in the Town Hall before a large audience. As in its two previous appearances, this unique *a cappella* organization, including Dorothy Silk, Nellie Carson, Mary Morris, Martin Boddey, Norman Notley and Cuthbert Kelly, was at its best in the rare old madrigals and other works of Elizabeth's day. The program in this case was of inimitable richness of content, and sung with a finesse and purity of blended tone, as well as a dextrous manipulation of difficult harmonic passages that commanded the highest respect. With Mr. Kelly acting in his usual rôle of *conférencier* on some of the more abstruse or historically interesting numbers, the singers gave Christmas motets and carols by Sweelinck, Martin Shaw and Praetorius; madrigals, airs and ballets by John Bennett, Thomas Ford and Thomas Greaves; carols arranged by Rutland Boughton, Gustav Holst, Peter Warlock, Vaughan Williams, Geoffrey Shaw, Martin Shaw and R. L. Pearsall, and folksongs and duets by Gerrard Williams, Granville Bantock, Padre Martini and Henry Lawes. The applause was again of the warmest variety, with many recalls and the addition of a number of delightful encores.

Other Concerts

The Carolers, Barbizon, December 19, evening.

Down Town Glee Club, Carnegie Hall, December 20, evening.

University Glee Club of N. Y., Waldorf-Astoria, December 21, evening.

Rosa Ponselle and Bodanzky in Cadillac Symphonic Series

The second concert in the series by the Cadillac Symphony Orchestra was broadcast over a nation-wide NBC chain from the Auditorium Studio of Radio City on December 24. The Metropolitan Opera supplied both guest artists, Rosa Ponselle being the fêted soloist and Artur Bodanzky, the conductor for this concert, and the Metropolitan chorus (directed by Giulio Setti) assisted in several numbers. Nicolai's Merry Wives of Windsor overture opened the program, in a stirring performance under Mr. Bodanzky. Miss Ponselle, with the opera choristers, sang Casta Diva from Bellini's Norma with tones of exemplary clarity and richness, giving brilliant voice to the chromatic cadenzas of this taxing aria. Mr. Bodanzky led the prelude to Act III of Lohengrin with the Metropolitan chorus singing the Bridal Chorus, the orchestra and the singers achieving a delightful performance.

The customary interlude was devoted to the singing of Denza's song Funiculi-Funicula by two male singers offstage, followed by an orchestral performance of a portion of Casella's Italia Rhapsody, based on this work, with Nathaniel Shilkret conducting. Miss Ponselle then sang a group of three songs, with orchestral setting by Mr. Shilkret—Schubert's Der Erlkönig, The Madonna's Slumber Song by Michael Head, and The Cuckoo Clock by Thomas Griselle and Victor Young. The soprano gave a dramatic interpretation of the Goethe ballad, with an especially effective climax, and also delighted her hearers with a mellifluous performance of the lullaby, and a sprightly one of the Young piece, which took on brilliance in her interpretation. The orchestra played the fourth movement of Tschaikowsky's fourth symphony, and the program was concluded with the superb singing by Miss Ponselle and the Metropolitan chorus of Adeste Fidelis, both numbers conducted effectively by Mr. Bodanzky. There was warm applause throughout the program from a large assemblage of studio listeners. R. K.

Carson to Broadcast Again

Leon Carson, American tenor, recently completed a series of three radio recitals over Station WNYC with Vera J. Kerrigan assisting at the piano. Mr. Carson, who has this season been specializing in American songs, confined his three programs to compositions by native composers, including Foster, Cadman,, MacDowell, Edwards, Kountz, Manning, McFadya and Ward-Stephens. Negro spirituals and folk tunes were also included. Mr. Carson has been requested by the station executives to broadcast another series of Sunday afternoon recitals after the first of the year.

LEON CARSON

Nassau Philharmonic Entering Second Season

A series of pre-holiday teas and musicales in communities of Nassau County, N. Y., has been arranged to arouse interest and support for the second season of the Nassau Philharmonic Society. Three Friday evening symphony concerts by the orchestra (G. Porter Smith, conductor) will be given on January 12, February 16 and March 23. Three young people's concerts take place on January 13, February 17 and March 24, the concerts to be held in the Rivoli Theatre, Hempstead. The soloists include Guila Bustabo, violinist; Edwin Strawbridge and Pauline Koner and their ballet; Lydia Summers, contralto; Del Staigers, cornetist; Frances Blaisdell, flutist, and, for the final morning concert, a group of young musicians selected from the players in the various school orchestras in the county.

Lauritz Melchior's Itinerary

Since October 25, Lauritz Melchior has sung Siegfried and Lohengrin at the Opera of Lyon; Walküre at Bordeaux; Lohengrin, Tannhäuser, Götterdämmerung and Walküre at the Paris Opéra; has appeared in concert with the Pasdeloup and Colonne orchestras of Paris, the Philharmonic of Berlin; has sung over the radio; and appeared at the Wednesday Morning Musicales at the Inter-allied Club. On December 28 Melchior sailed for New York, where he will be heard for three months with the Metropolitan, after which he sings four weeks in Germany at Covent Garden, London, as well as the Italian season there.

In June he returns to the Paris Opéra for the Wagner Festivals, and will also be heard at La Monnaie, Brussels, and as Othello at the opera of Monte Carlo. Concert engagements take him to Luxemburg, Florence, Lausanne, and late in July he flies to Buenos Aires for the winter season there.

Geiger and Shankman in Christmas Programs

Elvira Rosina Geiger and Samuel Shankman have broadcast three Christmas concerts. Mme. Geiger played Heller's Variations on Holy Night, Silent Night and Mr. Shankman offered La Campanella and the Angelus over WHN. Over WPAP he gave an all-Weber program, and over WHOM the two were heard in their regular Sunday broadcast. Mme. Geiger and Mr. Shankman have been made associate members of the New York Matinee Musicale (Rosalie Heller Klein, founder-president).

Music Notes From Coast to Coast

ANN ARBOR, MICH.—Eugene Goossens and the Cincinnati Symphony Orchestra were greeted enthusiastically here when they appeared in the Choral Union Series on December 5. This orchestra has performed in Ann Arbor before but never under the leadership of Mr. Goossens.

The concert opened with the overture to Beatrice and Benedict by Berlioz. It is probably less frequently played than some other overtures by this composer; therefore for that reason, if for no other, it brought great delight to the audience. Mr. Goossens gave a masterful reading of Brahms' symphony No. 3 in F major and the performance met with great favor.

In the second half of the program the music offered turned to the modern compositions of Dukas and Enesco. The orchestra allowed the spirit of La Peri by Dukas to take possession. The concert came to a glorious ending with the Enesco Roumanian Rhapsody No. 1.

On December 14, Maria Olszewska, Viennese contralto of the Metropolitan Opera, made her début at these concerts. A lady with a charming, natural manner, and a rich, beautiful voice, she offered a pleasing and unhackneyed program. Mme. Olszewska won the hearty approval of her audience with her selections from the Italian composers. At this concert one group consisted of Brahms and Strauss songs, splendidly accompanied by Frederick Schauwecker.

A. McL. T.

AUSTIN, TEX.—Prof. H. Grady Harlan, head of the voice department at the State College of San Marcos, Tex., has returned from a twenty-five-day concert tour with his college organization which covered twelve states and the following cities: Dallas, Ft. Worth, Oklahoma City, Ft. Scott, Kansas City, St. Louis, Chicago, Little Rock, Memphis, Jackson, Miss., and Monroe, La. A tour is now being booked for the early summer months in all of the Western states and a portion of Canada. These concerts are given principally in colleges and churches.

Prof. Harlan, teaching voice for ten years, has been in the present position eight years. He holds the A.B. degree from Baylor University, the B.M. degree from the American Conservatory of Chicago, and is taking an M.A. degree in psychology at the University of Texas. His college organization gives two to four concerts every week during the twelve months and from the proceeds talented young people are enabled to earn their way through the college for both academic and musical education. Prof. Harlan has studied with Karleton Hackett and Thomas N. MacBurney of Chicago, and in Yeatman Griffith's master class. H. G.

DENVER, COLO.—The second concert by the Civic Symphony Orchestra (Horace E. Tureman conductor) brought a surprisingly good performance of Mahler's first symphony in D major and the three well-known orchestral excerpts from Berlioz' Damnation of Faust. Between these Jane Ballantyne exhibited her fine contralto to advantage in the aria I Have Lost My Euridice from Gluck's Orpheus.

The Brahms Singers (directed by John C. Wilcox) gave an excellent performance of Brahms' Liebeslieder and Neue Liebeslieder, accompanied on the piano by Elma Werner-Landler and Andrew Riggs. Other enjoyable numbers on the program were Mozart's Symphonie Concertante for violin and viola, played by Anton Landler and Robert Becker, and the Haydn-Brahms variations for two pianos, played with fine musicianship by Mrs. Thomas P. Campbell and Mr. Riggs. The Brahms Singers will appear at the convention of the Music Teachers National Association in Lincoln, Neb.

Uday Shan-Kar and his unique troupe of Hindu dancers and musicians gave a colorful and artistic performance at the Civic Auditorium. It was greatly enjoyed by a large audience.

Denver Chapter of Pro Musica presented John Hazedel Levis in an illuminative lecture-recital on the music of China. Of particular interest is the chapter's announcement of a chamber music festival of five concerts to be given under its auspices by the Roth String Quartet early in the spring.

The recently organized Rinquest A Capella Choir of twenty mixed voices (directed by E. H. Baxter Rinquest) will give a concert the last week of January. G. S.

MILWAUKEE, WIS.—The month's musical thrill in this city was provided by a local composer, Carl Eppert, who will be recalled as the writer of a modernistic tone poem, Traffic, which won a national radio contest. The work was given here a second time at one of the concerts being played here by the Chicago Symphony Orchestra and the performance was directed by Dr. Frederick Stock. Beethoven's Pastoral Symphony, favorite with audiences here, and compositions by several Russian writers were included on the program. The hit of the evening, however, was Eppert's. Traffic was received with such prolonged acclaim that Dr. Stock directed a repetition of the entire work.

A little symphony by Mr. Eppert for wood-winds was recently given a première by a group headed by R. W. MacGibbon, first flutist of the Milwaukee Philharmonic Orchestra. This quintet is unique in substituting alto clarinet for the usual French horn.

Alfred Hiles Bergen the organizer and conductor of the new Marquette University Chorus of 250 voices, recovered sufficiently from his recent automobile accident to direct the group in a program composed mainly of classic sacred works. A modern section included songs from the Russian, Czech, and Negro spirituals.

The Lyric Male Chorus from which Mr. Bergen resigned when he organized the Marquette singers, presented their first concert this season under the direction of Herman Smith, leader of public school music.

Another local music group which provided a concert which inspired enthusiasm was the Young People's Orchestra directed by Milton Risch. The concert was under the auspices of the Civic Music Association which receives a subsidy from the city, and was presented at the Auditorium free to the public. The hall was packed beyond capacity, several hundred persons being turned away. Among the numbers played was Brahms' second symphony. Frederick Carberry directed the audience in singing Christmas carols with splendid success.

Raimundo Llada, pianist, disclosed impressively ripening powers of interpretation in an attractive program at the Athenaeum. A worthy free Sunday musicale under the auspices of the Civic Music Association was that presented at the Art Institute by Erna Villmow, pianist, Genevieve Dietrich, violinist, Elizabeth and Marie Strasen, viola and cello. J. E. McC.

PHOENIX, ARIZ.—The official board of the Arizona State Federation of Music Clubs met on December 7 at El Portel Hotel, Mesa. Cordelia Hulburd Nelson (Phoenix) was appointed acting chairman of extension to relieve Mrs. A. H. Kneale (Sacaton), who automatically became acting president after the passing of the late president, Mrs. Musette Brown. The annual state convention, it was voted, will be held in Phoenix, April 12-14, and the Phoenix Musicians' Club is to be hostess.

An interesting Christmas program was arranged for the semi-monthly meeting of the Phoenix Musicians' Club on December 4, by L. Douglas Russell, chairman. Selections from Handel's Messiah were sung by Mrs. Henderson Stockton, soprano, Alexina Davidson, contralto, Earl Barrows, tenor, and H. C. Heard, baritone. Giving variety to the program were two piano numbers—final movement from the F minor sonata (Brahms), played by Mrs. T. J. Prescott, and Tarantelle (Liszt), by Henrietta Lundquist.

This club also entertained the local Woman's Club at a joint meeting of the two organizations on December 12, with a program of Christmas numbers under the chairmanship of Mrs. J. A. Wamsley.

The Phoenix Orpheus Club, a men's choral organization under the direction of Raymond F. Marquis, appeared in concert at the high school auditorium on December 12. A pleasing variety of numbers displayed the chorus to its best advantage. A special feature of the program was the solo work of Twila Berringer Kress, soprano, and Rollin Pease, baritone, guest artists. Accompanists of the evening were Orley Isles, Virginia Lee Faires and Babb Bertrand Stephenson.

The Phoenix Piano Teachers' Association held its monthly meeting at the home of Dixie Yost, on December 11, Alvin Thomas acting as chairman.

The Mozart Club, federated junior group of the School of Allied Arts, under the direction of Mrs. Maude Pratt Cate, presented a program at the school the last of November.

Piano pupils of Mrs. Harry Pryor and Rachel Marden gave a musicale at the Peter Pan Studio on December 4.

The University of Arizona at Tucson offered a variety of events during December. The University Concert Band gave a program in the Tuscon High School Auditorium, under the direction of Joseph De Luca, on December 7. Of especial note was the Rienzi overture by Wagner.

Students at the college of music appeared in recital on December 14.

Handel's Messiah was sung by the University Oratorio Society, conducted by Charles F. Rogers, on December 17. Soloists appearing with the chorus were Florence Novick, soprano, Bess Barkley, contralto, Hardesty Johnson, tenor, and Rollin Pease, baritone. The presentation of this work is a yearly event.

Mme. Elenore Altman, of the University of Arizona faculty, spoke at the Mesa Musicians' Club on December 11 on Music As a Profession. Appearing on the program with her were Harry Rickel, pianist, Robert McBride, oboe soloist, and Henry Johnson, baritone and violinist, all pupils at the university. E. S.

Suzanne Fischer, Gadski-Busch Artist Pupil, with Berlin Staatsoper

Suzanne Fischer, American soprano, recently sang the rôle of Madam Butterfly with the Staatsoper in Berlin without scenic or orchestral rehearsal. Miss Fischer had studied the part with Charlotte Gadski-Busch. Adolph Hitler, in attendance at this performance, led the applause for the American artist, who was called out alone many times. Miss Fischer has a three-year contract with the Staatsoper.

CHARLOTTE GADSKI-BUSCH

Mme. Gadski-Busch, daughter of the late Johanna Gadski, conducts the Gadski Opera School in Berlin. Instruction in dramatic interpretation is offered there by Mme. Gadski-Busch who, as companion, and assistant to her mother, observed and studied the work of Lilli Lehmann, Caruso, Jean de Reszké, Melba, Sembrich and Farrar. Among those who, it is stated, endorse her methods are Geraldine Farrar, Anna Schoen-René, Barbara von Schillings-Kemp and Bruno von Niessen, stage manager of the Staatsoper.

N. Y. Opera Association New Year's Program

The New Year's Eve program planned by the New York Opera Association, to be broadcast from WOR tomorrow night, is polyglot in aspect. English, French, German, Italian and Russian will be heard in the various arias and songs. In keeping with the holiday spirit, the usual opera broadcast will give place to lighter music drawn from the works of Johann Strauss, Franz Lehar, Flotow, David and Jacquet, together with serious selections from Wagner, Moussorgsky and Gretchaninoff. A full orchestra is to be used, and the soloists include Emma Redell, soprano, Ralph Errolle, tenor, Harold Spitza, baritone, and Antanas Banys, bass. Maurice Jacquet is the conductor and Charles D. Isaacson the commentator. A dramatic sketch under the direction of Windsor P. Daggett also is scheduled.

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Vienna Singverein Celebrates Seventy-fifth Anniversary

(*Continued from page* 5)

could give a monster concert with its own forces because it is in itself a combination of two orchestras, the Konzertverein and the Tonkünstler. It is significant that a foreign conductor was invited to conduct a concert which largely served as a politico-patriotic rally. It stresses Austria's friendly disposition towards foreigners and is in itself in accordance with the Viennese slogan: "Say it with music!"

Maestro Lucon of Milan is a familiar figure in Vienna, remembered here for his genuine Italian productions of Italian operas. His *accelerati* in Rossini's Semiramis overture, Richard Strauss' Don Juan, and Wagner's Meistersinger prelude thrilled. Vigor is his middle name. Besides, these works really profited by the tremendous sound effects of an orchestra of 150. Somewhat awkward was Schubert's C major symphony, whose "divine length" Maestro Lucon accentuated a bit too prominently. Neither did the six trombones contribute to the beauty or the character of the piece when they "got going."

Weingartner at the Old Stand

The long interval of silence in the regular concerts of the Vienna Philharmonic came to an end as Weingartner conducted their second concert of the season. He received two ovations, one as composer, one as a Beethoven conductor. The most Viennese of the Viennese conductors as well as one of the most popular, appeared on the stage of the Musikverein for the first time in years, bringing with him the same winning smile and fiery temperament. He received ovations for his musicianship and virtuosity.

Weingartner brought to Vienna a symphony of his own, which he calls In Memoriam November 19, 1828, with a funeral march for the first movement. Charming are the songs of Weingartner entitled To Pain. An interpreter appeared in the person of Lotte Lehmann, decorated recently with the French Legion of Honor and presented with the Ring of the Vienna Philharmonic. But no such mundane presents compare with that divine gift—her voice.

After the intermission Weingartner conducted Beethoven's fifth symphony. How many times under how many different conductors had the Vienna Philharmonic played Beethoven's fifth symphony. The originality in Weingartner's interpretation is that he does not strive for originality. He did not exaggerate any *fermata* nor any pause. He was not bombastic in the last movement. He let Beethoven plead his own cause, which Beethoven brilliantly won. There was an attempt at applause after the first movement, which in accordance with Viennese tradition was promptly smothered. All the louder was the explosion at the end.

Singverein Seventy-five Years Old

At the seventy-fifth anniversary of the Singverein branch of the Gesellschaft der Musikfreunde more was played than said. The spoken part was taken care of by Emil Nisky, the chairman of the society, and Carl Lafite, esteemed Austrian composer. The latter's speech about the significance of the Singverein in the musical life of Vienna became touching when he lingered on the unforgettable contribution of the late Franz Schalk. Franz Schütz played the organ prelude and fugue of Franz Schmidt and Schubert's twenty-third Psalm and Prayer as an introduction to this solemn occasion. The climax came in the full unfolding of the qualities of the Singverein in Bruckner's F minor Mass under the able leadership of Ferdinand Grossman. The latter also conducted two other recent concerts in both of which Bruckner prevailed. An important event in the sacred music activity was Grossman's inspired reading of Brahms' German Requiem in the Augustiner Church.

Giannini Increases Her Popularity

Dusolina Giannini succeeded in increasing her ever growing popularity here at a concert where she met the Viennese on their own ground. She began with Schubert and Brahms. Most of the points were scored in Brahms who fits her smooth, poised voice especially well. She closed the program with Puccini, Giordano and Italian folk-songs bubbling over with humor. It was probably as much of a joy to Giannini to utter that avalanche of clear-cut syllables as it was for us to hear it. Jacques de Menasce, pianist, assisted in this concert with a mature reading of a Brahms rhapsody and brilliant performance of Dohnányi and Grünfeld numbers.

Poldi Mildner continued her annual conquests of Vienna this season, playing the Burlesque of Richard Strauss and Weber's Konzertstück with orchestra. She flashed her wrist technic, dazzled with her octaves, and charmed us with her pearly runs in Weber. She sounded more mature this season than ever before. It was unfortunate that she appeared in a series boycotted by the entire Viennese press and many of the art-loving public, owing to the leadership of Leopold Reichwein, an avowed and intolerant Nazi. (Even his programs are called *Vortragsfolge* instead of just "programs.") Only the most ardent Mildner enthusiasts could not resist the temptation of hearing her.

SURYA SENA

in ceremonial Sinhalese costume and his wife, Nelun Devi, photographed with their East Indian instruments at the Hotel Imperial, Vienna, where a reception in their honor was held by the Austro-Indian Society. (Photo © by Dietrich & Co.)

Concerti Concerts the Fashion

Playing concerti with orchestra seems to have become a favorite stunt for soloists in Vienna. It is taking the place of an ordinary recital with those who can afford the luxury or who are sure of filling the hall. Half of Horowitz's appearance (already recorded) consisted of two concerti done with orchestra. Hubermann played three concerti a few weeks ago.

And now Erika Morini, Viennese favorite has followed suit. She began with Bruch's D minor concerto, one of those pieces which are neglected just because its excellent qualities are overshadowed by the popularity of another and more brilliant work (G minor) by the same composer. It is decidedly more lyrical than the G minor concerto, and Morini shone in it with her silvery-liquid tone and delicate intonations. The big number of the evening was of course the Brahms. Here Morini the musician was appreciated, Morini the technician marvelled at, while Morini the producer of beautiful tone (in the heavenly close of the first movement) was just simply loved. The short Glazounoff concerto was the brilliant finish. Hats off to Prof. Oswald Kabasta who was "there" with the orchestra at every moment, though many a corner was turned on two wheels.

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Milstein Has Completely Booked Tour Here

A completely booked tour awaits Nathan Milstein, young Russian violinist, on his return here in January for his fifth visit to this country. Milstein will play thirty-three concerts in three months and lack of time has compelled Columbia Concerts Corporation to refuse any further engagements. His tour includes appearances as soloist with the Cleveland, New York Philharmonic-Symphony, and Chicago Symphony Orchestras. This will be the third successive year Milstein has been engaged by the Chicago Orchestra. He has also been soloist before with the New York organization, during 1930-31 and 1932-33. It will, however, be the first time Cleveland has had the opportunity to hear him with its orchestra.

His autumn tour in Europe included playing in Scandinavia for the first time in his career, when he played with the Copenhagen Orchestra. Immediately after this he was offered a return engagement with the orchestra and a series of recital appearances, all of which, however, he was forced to postpone until his return to Europe following his American tour.

In Brussels the Queen of Belgium, herself a violinist, received Milstein in the Royal Box and personally congratulated him. A result is his engagement for a second recital this spring under the protectorate of Her Majesty for the benefit of the "Queen's Charities."

In Paris after three years' absence Milstein made several appearances. On October 28 and 29 he was soloist with the Colonne Orchestra at the Theatre Chatelet, Paul Paray conducting. At the first concert he played the Bach A minor and the Mendelssohn concertos; on the second the Goldmark concerto and the Paganini caprices. This was followed on November 8 by a recital at the Grande Salle Pleyel. He will return to Paris for another concert in the spring.

Richard Copley Notes

Josef Hofmann makes his first American appearance for the season with the St. Louis (Mo.) Symphony Orchestra on December 29 and 30. Mr. Hofmann will also appear as soloist in Cincinnati, O., and Philadelphia. His recital season opens in Pittsburgh, Pa., on January 5. His Carnegie Hall, New York, recital on January 20, is the only recital he will give in Manhattan this year.

The Roth Quartet, who arrive in this country soon after the new year, will play seven times in New York City this winter. They open with the National Orchestral Association (Leon Barzin, conductor) and are to play six concerts of contemporary music in Steinway Hall.

The Kroll-Prinz-Sheridan Trio, composed of William Kroll, violinist, Milton Prinz, cellist, and Frank Sheridan, pianist, appeared in their New York début in Town Hall, New York, on December 22 in a program of trios by Brahms, Mozart and Ravel.

Rachelle Shubow, pianist, was introduced to New York in a recital at Town Hall on December 28. Miss Shubow has appeared in recital in Berlin, Leipsic, Dresden, Prague, Munich, Hamburg, Cologne and Chemnitz. She also has given several programs in Boston.

Forsyth Composition Performed

Josephine Forsyth's musical setting of The Lord's Prayer continues to find frequent audience. Gina Pinnera sang it at her recent New York recital and repeated it on December 10 at her *soirée intime*, together with another Forsyth number, Joy Cometh in the Morning. The Lord's Prayer has been adopted as a permanent invocation by the Pen and Pencil Club of Chicago (Mary Delany Holden, president). The girls' choir of seventy voices at Lake Erie College, under the direction of Edwin Arthur Kraft, featured this number for their Christmas Carol Twilight Service, December 15. The following day the Naval Reserve Glee Club (Frank Bennett, director) broadcast The Lord's Prayer over WEAF. It was one of the official numbers at the World's Fair and was heard every Sunday over the loud-speaker system throughout the grounds. The record played on these occasions will be preserved as one of the historic mementos of the Fair.

Szigeti Makes Recordings and Transcriptions

Joseph Szigeti's second Bach solo sonata recording will be released shortly. That makes both the G minor and the A minor perpetuated on discs. The only other Bach solo sonatas besides these to be recorded are the D minor done by Adolf Busch and the C major played by Menuhin.

In addition to new recordings Szigeti has made several new transcriptions which will be issued shortly. Two of his latest transcriptions are of music of Sir Edward Elgar. In working over one of them, Adieu, Szigeti discovered an affinity with the Elgar violin concerto. He has therefore prefaced his arrangement of this small composition with a quotation of three bars of the greater work, to serve as a motto, with a note to the effect that they should be played *ad lib.* The other piece is a serenade.

London Choir Boys Sing in Brantford, Canada

BRANTFORD, CANADA.—The boys of the London Choir School, London, England, recently made an appearance here in Victoria Hall before an enthusiastic audience. The boys, dressed in scarlet cassocks with white and scarlet neckbands, were stationed against a background of Union Jacks. Both sacred and secular numbers were given and for the latter the boys wore Eton suits. David P. L. Beard and Emlyn Lewis were the soloists. On its tour of Canada, the choir has been trained by the director of the London Choir School, Dr. Carlton Borrow, A.R.C.O. J. M. M.

Bluffton, O., Hears Ralph Leopold

Ralph Leopold, pianist, was heard December 15 in Bluffton, O., on the Bluffton College music course. He played his own arrangements of a Bach piece, the waltzes from Richard Strauss' Der Rosenkavalier, and two excerpts from Wagner's Götterdämmerung, Sunrise and Siegfried's Parting from Brünnhilde and song of the Rhine Maidens; also a waltz and nocturne by Chopin, Glazounoff's La Nuit, Rhapsodie, op. 11, No. 3, of Dohnanyi, Cherry Ripe (Scott) and Malaguena (Lecuona).

Activities of Mildred Dilling

Mildred Dilling broadcast over WOR on December 24. The next day she played at the Central Presbyterian Church services in the morning and in East Orange, N. J., in the evening. On December 14 she was soloist with the Orpheus Club, Ridgewood, N. J., her third appearance with that organization, at their twenty-fifth celebration. On December 20 Miss Dilling entertained the University of South Carolina Glee Club.

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Metropolitan Opens With Ibbetson

(*Continued from page* 5)

Paul D. Cravath, chairman of the board of the Metropolitan Opera Association, and Mr. Gatti-Casazza thanked Miss Bori for her activities in the guaranty fund campaign by sending flowers to her dressing room just before the performance, accompanied by the following note:

December 26, 1933.

Dear Miss Bori:

This is a tribute to you, my dear Miss Bori, from the Board of Directors of the Metropolitan Opera Association, not only to a great artist and a loyal friend, but to one who by unselfish devotion, hard work and brilliant leadership did more than any one else to make opera at the Metropolitan this year a financial possibility. You have our unbounded gratitude and admiration. Sincerely,

Paul D. Cravath,
Chairman and President.

The message of the Metropolitan's general manager was as follows:

With the greatest admiration and most sincere affection,

Giulio Gatti-Casazza.

Hänsel and Gretel on Christmas

Preceding the formal evening opening on December 26, there was a Christmas Day matinee given especially for children, and throngs of them were on hand with their elders, all in festive spirit and eagerly enjoying the beloved old fairy tale and the lovely music to which it has been set by Engelbert Humperdinck. The opera is one of the most tuneful in the repertoire and its orchestration remains a marvel of how well a skillful composer can employ the Wagnerian idiom to express musical thoughts of his own.

The Christmas cast was the familiar one of past years and again made the whimsical tale eloquent through spirited acting and purposeful singing.

Mmes. Editha Fleischer and Queena Mario romped through the title parts. Dorothea Manski was an effectively terrifying Witch. Henrietta Wakefield functioned as the Mother and Gustav Schützendorf did a sympathetic and fluently voiced impersonation of the Father. The minor rôles were entrusted to Mmes. Besuner and Flexer. Karl Riedel's experienced musicianship and practised baton achieved excellent ensemble and a bright, colorful, and appealing presentation of the beautiful score.

Ernst Lert Engaged by Salzburg Academy

Salzburg.—Among the noted stage directors to be included in the faculty of the Salzburg Mozarteum Academy during its 1934 summer session, Ernst Lert of La Scala, Milan, the New York Metropolitan, and the Roerich Museum, is listed.

The subject announced for Dr. Lert's course is Mozart as a Dramatist of Music, but the instruction will include the dramatic interpretation of operatic scores, and is intended for conductors, stage-managers, scenic designers, singers, and even for critics, composers of operas and librettists. The method of teaching will be thoroughly practical, conductors, singers and stage-managers in the student classes working out together the productions under Dr. Lert's guidance, with real stage, scenery and orchestra.

F. P.

Studio Notes

MARION LUYSTER DE VOE

Marion Luyster De Voe, choir director and organist of the Baldwin M. E. Church of Baldwin, L. I., and assistant teacher of sight singing at the New York studio of her brother, Wilbur Luyster De Voe, is preparing several of her vocal pupils for church, club and concert engagements. They include Ethel Maley Wadsworth, soloist of the Rockville Centre (L. I.) Baptist Church. Mrs. Wadsworth was engaged by the Roman Catholic Church of St. Christopher, Baldwin, to sing in the quartet for the midnight mass on Christmas Eve. On January 8 she will sing for the Cassiopeia Chapter O. E. S. of Rockville Centre on public installation night; 16, she appears for the Fortnightly Club of Rockville Centre. Mrs. Wadsworth was a runner up in the New York Atwater Kent competition last year.

BERTA GERSTER-GARDINI

Berta Gester-Gardini presented a students' musicale at her New York studios on December 15. Two of those appearing, Miss Tisch and Helen Curtiss, sopranos, made their first appearances before an audience, and both distinguished themselves by excellent performance. Miss Tisch sang the Ballatella from Ruggiero Leoncavallo's Pagliacci, displaying a voice of clarity and good control and assured stage presence. She also joined in a Mozart duet with Lillian Odze. Miss Curtiss was heard in the aria from Schatzgräber (Schreker) and Agatha's aria from Weber's Der Freischütz. Her voice is youthful, fresh and skillfully handled. Lillian Odze, soprano, offered an aria from Haydn's The Creation. Lyric in quality, her tones are full and flexible. Mr. West, baritone, presented a Burleigh Spiritual, the Armorer's Song from De Koven's Robin Hood, and Captain Stratton's Fancy (Deems Taylor). Dramatic coloring and free, virile tone won him warm applause.

Verna Carega, mezzo-soprano, an artist-pupil of Mme. Gerster-Gardini, concluded the program with a Richard Strauss song, Kramer's The Great Awakening and a group, sung in costume. Miss Carega has an exquisite voice, beside interpretative finesse, and she encompasses a wide range of expression. The studio was filled with an enthusiastic audience which included many prominent in society and music circles. M. T.

BERNARD GABRIEL

Bernard Gabriel gave an intimate recital of piano music at his New York studio on December 19. He presented a comprehensive program ranging from Purcell, Field, Bach, Mozart, Mendelssohn and Chopin to Prokofieff, Scriabin, Ibert, De Falla and Albeniz. Among his encores were two of his own characteristic compositions, Dance of the Atoms and Music Box.

While not deviating radically from tradition, the work of this young pianist is stamped with individuality. He brought to his interpretations not only musicianship but the intelligence to penetrate beneath the surface of the works he performed. He displayed finesse of tonal shading, style and technical brilliance on this occasion. This recital was well attended and his audience responded to his interpretations with spontaneous applause. G. N.

WINFIELD ABELL

Mr. and Mrs. Winfield Abell, directors of the School for Advancement in Music, are pursuing their policy of presenting advanced pupils in recital at their studio and elsewhere. On December 15 Willett Ockendon, soprano, student of Mrs. Abell, was heard in a diversified program of numbers by Chopin, Schubert, Bemberg, Godard and a Spanish and English group. Miss Ockendon made a good impression on the listeners, especially by her poise and diction. She was assisted at the piano by Dorothy Goldberg, who disclosed in Chopin's Scherzo in B flat minor and numbers by MacDowell and Liszt those same qualities of interpretation and technical proficiency which won for her a scholarship under Mr. Abell's instruction. On December 16 a concert was given at the Plaza Hotel by Miss Cornell and Mr. Werner, vocalists, and Katrina Munn, pianist. They are pupils at the school. Assisting them was Anja Senayeff, violinist, heard in numbers by Paganini and Kreisler.

IRENE FREIMANN

Pupils of Irene Freimann, piano teacher of New York, gave a recital recently at her studio. Among those appearing was Audrey Stein, five years old, who revealed unusual talent in three children's pieces by Newton Swift, Pastorale and Arabesque by F. Burgmueller, Minuet in G by J. S. Bach and Soldier's March by Schumann. Michael Hyson, Carmelle Kusman, Claire Furman, Diana Tobin, Evelyn Tobin, Margot Kahn and Howard Barnstone played numbers by Beethoven, Bach, Mendelssohn, Mozart and others. Two advanced scholars, Vincie Di Baldi and Henrietta Cohen, were heard in music of Beethoven, Brahms, Liszt, Rachmaninoff, Bach-Busoni, Debussy, Liszt and Chopin. Miss Cohen graduated in June at Columbia University with the B.A. degree.

Varying degrees of development and ability were represented in the program, but Miss Freimann's pupils have in common the characteristic of sound musical training and technical foundation. Their execution is assured, and there is gratifying evidence of the fostering of musical individuality. S.

FREDERIC FREEMANTEL

Lilli Ruth Barr, soprano, who appeared with the Charlotte Lund Opera Company on December 1 as Bastienne in Mozart's Bastien and Bastienne, was reëngaged for another performance of this opera at Town Hall, New York, on December 27. She is an artist pupil of Frederic Freemantel of New York.

Gregory Rust McNab, baritone, appeared as soloist at the third Freemantel Salon on December 3, and was soloist at the Presbyterian Church on December 10, in Summit, N. J.

Another Freemantel artist student, Virginia Viney, contralto, sang for the Elks Club in Freeport, N. Y., on December 11. Miss Viney is soloist at St. Ann's Church in Freeport.

LA FORGE-BERÚMEN

The weekly program of the La Forge-Berúmen Studios over the Columbia network on December 13, brought before the microphone Orsola Pucciarelli, coloratura soprano, and Jerry Mirate, pianist. Miss Pucciarelli offered an excellent performance of the Shadow Song from Meyerbeer's Dinorah and a group of songs by Frank La Forge was given equally proficient treatment. The voice is rich and colorful and the scale even and long. Mr. Mirate proved an accompanist of capability and a soloist of artistic interest. D.

EDWARD J. SCHOENEMANN

The first recital of the current season by piano pupils of Mr. and Mrs. Edward J. Schoenemann, took place at their Brooklyn studio on December 16. Compositions by Liszt, Schubert, Chopin and Massenet were played by Robert Goodchild, Marie Steinbacher, Ruth Holmburg, Bernice Ganz, Muriel Spanier, Ellen O'Brien, June Warnke, Rose Waag, Marguerite Balderson, Sophie and Jennie Kret. Louise Ganz gave vocal selections, and invited listeners filled the salons.

CONSERVATORIES and SCHOOLS

Neighborhood Music School Curriculum

The Neighborhood Music School (Janet D. Schenck, director) is an institution which exists to offer the study of music to those who cannot afford to pay the regular professional rate. There is an extensive faculty, the branches of instruction including piano, violin, cello, trumpet, flute, clarinet, ear training and theory, ensemble, pedagogy and chorus. There are preparatory, elementary intermediate and advanced departments, and students who have successfully completed the advanced course are admitted to examination for a teacher's certificate, graduating certificate or diploma. All pupils suitably equipped are required to enter the orchestras, chorus and ensemble groups.

During the fiscal year from September 30, 1932 to 1933, the school had 320 students in regular attendance, comprising eighteen nationalities. Constant touch is maintained with outside agencies and foundations. One of the achievements of the school has been the training of the Manhattan String Quartet, which during the last season played seventy-five concerts, including an appearance at Town Hall and before several New York organizations, at Yale University, in the Boston Library, and in the Library of Congress under the auspices of Mrs. Elizabeth Sprague Coolidge, and engagements as far west as the University of Oklahoma. Among other pupils who made concert appearances in various cities were Rose Resnick, Geraldine Randall and Esperanza Pulido, pianists, and Frank Brieff, violinist. Phyllis Cohen won the gold medal in the New York Music Week Contest; Jeanne Corby was awarded the gold medal for all New Jersey; Leon Kushner gave a recital at Columbia; and Pearl Schwartz broadcasts regularly for the Coward Shoe Children's Hour on the radio. All four are piano students at the school.

Concerts have been given before the children of the Neighborhood Music School by Guiomar Novaes, Ernest Hutcheson, René Le Roy, Harold Bauer and others.

The faculty of the school comprises: piano, Mrs. Schenck, Esther Arnoff, Verna Brown, Honor Buell, Mildred Dassett, Elizabeth Ford, Rudolph Gruen, Frances Hall, Mabel Hammond, Lila Johnson, Rosa Kaufman, Lucille Konove, Alice Kortschak, Dora Zaslavsky, Arthur Lloyd, Richard McClanahan, Francis Moor, Flora Pratt, Margaret Squibb and Ruby Tilton; violin, Hugo Kortschak, William Coad, Harris Danziger, Florence Duvall, Eva Geisinger, Edwin Ideler, Fanny Levine, Helen Patterson, Esther Shaier, Leonard Sirotae, Alfred Troemel and Emanual Zetlin; cello, Oliver Edel; flute, John Amans; trumpet, Max Schlossberg; clarinet, Simeon Bellison; ear training and theory, George A. Wedge, Honor Buell, Francis Burkley, Harris Danziger, Florence Duvall, Elizabeth Ford, Isabel Lehmer, Howard Murphy, Henry Nelson, Hugh C. M. Ross, Belle Soudant, Peguy Sullivan, and B. Wilkinson; ensemble, Oliver Edel, Mr. Gruen, Mr. Kortschak, Miss Levine and Rachmael Weinstock; pedagogy, Mr. Kortschak and Mrs. Schenck; chorus, Mr. Ross.

College of the Ozarks Plans Concert

Clarksville, Ark.—Four vesper services in the College of the Ozarks Memorial Chapel are planned for January, when Virgia Poynor, director of the conservatory, will be in charge of organ programs, assisted by Julius Hartz, basso cantante, of New Orleans.

Blanche Kelley, director of the department of voice and public school music of the college, was appointed chairman of church music and religious education of the Arkansas State Board, Federation of Music Clubs. Miss Kelley has been a delegate from this state to federation conventions. She fills the vacancy caused by the death of Christine Groh, of Little Rock.

A. R.

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Press Comments

GRETE STUECKGOLD

Grete Stueckgold, soprano of the Metropolitan Opera, was soloist with the Baltimore (Md.) Symphony Orchestra on December 3. The Baltimore Sun commented: "Mme. Stueckgold, making her Baltimore début, charmed her audience with a voice as golden as her hair, and was awarded something of an ovation in the way of applause. She has a gracious personality and a winning way with her, and the only regret expressed by those who heard her was that the limitation in time imposed by a symphony program prevented her covering a wider range of song. She sang two arias, L'Amero, Saro Costante, from Il Re Pastore (Mozart), and Elsa's Dream, from Lohengrin. In both pieces she impressed her audience with a polished technic and beautiful quality of tone, and her reception left no doubt that she will be welcome when she comes this way again."

The Baltimore Post: "Frau Stueckgold is one of the most finished artists of song introduced to Baltimore in a long time. Dressed in a black gown that accentuated her very blond beauty and her height, she held herself with regal dignity, and the moment she opened her lips for the famous aria in Mozart's Il Re Pastore, I knew that a delightful experience was at hand. Lovely quality of voice, natural ease of production, facility of scale passages and trills in delicate fioriture and perception of sensitive and elusive musical values, combine to make her ideally equipped for Mozart. Such singing evokes from the misty and beautiful past a magic phrase—'bel canto.' That she is extremely versatile in temperament as well as style was proved by her second number, Elsa's Dream in Lohengrin. She sang it in the authentic Wagnerian manner and her grasp of its mystic essence was as sure as her technic. Frau Stueckgold was recalled several times after each song with such spontaneity and enthusiasm that it was plain to see that she had made a big hit."

GUIOMAR NOVAES

Guiomar Novaes recently opened the current concert series of the Chromatic Club in Buffalo, N. Y., appearing in that city after an absence of more than ten years. The Buffalo Evening News said: "This rarely gifted artist, surely a darling of the gods, makes the art of piano-playing seem a revelation, and she bestows on each composition she interprets the happy qualities of freshness and newness. She apparently knows every secret of her instrumental medium, and the satisfied listener is unable to count a single pianistic virtue wanting.

"Mme. Novaes' every variety of touch is beauty; her singing tone has warmth and velvety smoothness, her staccato sparkles, her fortissimo is beautifully sonorous. Musicianship and pianistic genius here consort, and an art which beggars comment is the result.

"The pianist scaled the heights in her performance of the Liszt sonata, B minor, a tremendous work, architecturally disjointed and calling heavily on the resources of the instrument. Novaes' reading amounted to a brilliant achievement dynamically and dramatically, one which offered advantageous disclosure of the work's content, its striking play of contrast, its breadth, its pianistic appeal. Her triumph was recognized fully by the applauding throng."

MIECZYSLAW MÜNZ

Mieczyslaw Münz gave a recital in Helsingfors last month. The review of the Uusi Suomi said in part: "Münz represents the art of the pianist in its highest efficiency and refinement, simple in the naturalness of its approach, which is inherent in all masters of the art. This was felt at the beginning of his program in Schumann's Kreisleriana, which often is listened to with boredom. Münz obtained his effects in an effortless, natural, bewitching performance. The Brahms-Paganini Variations he played with great virtuosity and phenomenal facility. The dynamic and interpretative side of Münz's art is his direct comprehension of the contents of the composition, and surprises his hearers by the sublime devotion he puts into his interpretations without obtruding himself. The public had an opportunity to spend an evening listening to the highest quality of the pianist art."

The Hufvudstadsbladet: "Mieczyslaw Münz belongs without doubt to the great piano virtuosi of our period, whose numbers are apparently gradually becoming legion. Also in this case one may remark on the seemingly fabulous manual technic which approached a facility over difficulties without parallel, for instance in the Brahms-Paganini Variations. Furthermore, Münz is dignified, free of currying favor by cheap effects, and an artist of charming nuances—we are thinking of his playing of some of Schumann's Kreisleriana and the Southern, glowing impressions of Granados, Falla and Albéniz. The highest point in his pianistic endeavors was reached in his performance of the closing number, Liszt's Spanish Rhapsody, in which the elasticity of the rhythm, the powerful, swinging, brilliant flight of his playing were irresistible."

ROSE BAMPTON

Rose Bampton's recent début in Louisville, Ky., brought her praise in the Louisville Courier-Journal: "The Wednesday Morning Community Concerts Series presented Rose Bampton, contralto, last evening at the Memorial Auditorium, as the second artist of its series. Miss Bampton was a stranger to Louisville, but at the end of a very delightful and musical evening, the audience was so charmed with her that it was reluctant to let her go. The voice is a luscious contralto, a full, rich voice, velvety smooth throughout its wide range, always beautiful, always appealing whether her song was tragic, eloquent, tender or humorous. She is intelligent and innately musical, her voice is perfectly controlled and susceptible to coloring, her diction crystal clear. She is simple, unaffected, wholesome, friendly, very young and lovely and without any of the airs that most prima donnas regard as part of their vocal equipment."

PAUL ALTHOUSE

Following the appearance of Paul Althouse as soloist with the St. Louis (Mo.) Symphony Orchestra on November 24 and 25, Homer Bassford wrote in the St. Louis Star and Times: "One of the most impressive of solo appearances in recent seasons was the Paul Althouse participation in this outstanding program. His Fidelio aria was an example of sympathetic vocalization with orchestra to the end that both blended into single perfection without that frequent eagerness for an advantage that gives a shouting voice or, on the other hand, an overwhelming orchestra. When, later, Althouse turned to Wagner by way of the Mastersingers, he was again the seasoned artist singing with mind as well as voice. Consistently, when he generously sang extra numbers, he adhered in the one case to Beethoven with Adelaide, after the Fidelio aria, and to Wagner after Die Meistersinger, this time in the Lohengrin song of revelation from the final act. Althouse has been too long absent from St. Louis."

Thomas B. Sherman in the St. Louis Post-Dispatch: "A vocal soloist of the first rank. The soloist was Paul Althouse, the American dramatic tenor, who, after long service in the lyric drama and on the concert stage, is one of the most convincing and authoritative artists appearing before the public."

Mr. Althouse recently took the part of Tristan in the presentations of Tristan and Isolde offered at Severance Hall, Cleveland, O., under the conductorship of Artur Rodzinski and with the Cleveland Orchestra. Archie Bell, in the Cleveland News, said: "Paul Althouse gave a very fine performance of Tristan. He also was in excellent voice and did not spare himself in the great moments."

The Cleveland Plain Dealer: "Alsen and Althouse, that pair of opera veterans who know their Tristan from A to Z, held the centre of the stage with splendid aplomb, and drew exquisite contours from the gorgeous love music of the second act. Both seemed in fine voice, expanding their powers with great élan and persuasive quality." The Cleveland Press: "Paul Althouse, who has become famous for his Tristan, having sung it with success in countless performances, contributed his thoroughly grounded artistry."

NELSON EDDY

Nelson Eddy's recent appearance in Los Angeles won him favorable comment from the press of the California city. Richard D. Saunders said in the Hollywood Citizen-News: "He sang with beautiful ease and assurance, in a voice of lovely baritone quality, resonant and of fine timbre. His singing was virtually perfect vocal production, given with admirable style and an inimitable quality of characterization." David Sokol, in the Illustrated Daily News: "The youthful baritone sang with an abundant range, delightful phrasing and a wealth of sonorous tone."

Carl Bronson in the Los Angeles Herald-Express: "Song swayed a large audience into continuous applause at Philharmonic Auditorium last night, for Nelson Eddy as the singer with the golden baritone voice." Isabel Morse Jones in the Los Angeles Times: "Nelson Eddy is a big singer out in Texas and Arizona and Fresno and Bakersfield and to a large audience at the Philharmonic Auditorium in Los Angeles last night he was also immensely entertaining. They clapped and they clapped and he sang and he sang."

Florence Lawrence in the Los Angeles Examiner: "With his clear young voice and affable personality, Nelson Eddy entertained almost a capacity audience at Philharmonic Auditorium last night. The baritone has added caliber and balance to his voice since his last appearance here, and he essayed some rather heavy numbers, including the Hugo Wolf Biterolf, which he sang with full poise and dignity. The fluidity of his voice contrasts amazingly with the splendid sustained column of tone which he uses occasionally."

GEORGE KING RAUDENBUSH

The Harrisburg (Pa.) Symphony Orchestra (George King Raudenbush, conductor) recently opened its season in its new home, the Forum of the State Education Building. All the local papers mention the capacity audience and the appreciation shown Mr. Raudenbush and his players. The critic of the Harrisburg Telegraph continues: "George King Raudenbush, conductor of the symphony since its organization three years ago, continues to 'carry his players through' splendidly. Each performance by the orchestra shows excellent progress, marked improvement and fine technic."

The Evening News: "Harrisburg is to be doubly complimented. It has musicians to interpret masterpieces, and an appreciative populace to enjoy those interpretations. The capacity audience gathered at the Forum last evening was not disappointed when George King Raudenbush, the conductor of the Harrisburg Symphony Orchestra, mounted the podium, quietly commanded the attention of his eighty-seven musicians and brought forth the deep bass notes beginning the Brahms second symphony. This symphony displayed the orchestra's accomplishments in the realm of pure, subjective music. The sound pattern, the interplay of various sections of the orchestra, the swelling and receding of volume all occupied one's attention. One saw the many ways that the players responded to Mr. Rauden-

ALBERT VAN DOORN

Albert van Doorn appeared as conductor during the Strasbourg Festival last summer. Le Nouveau Journal de Strasbourg spoke of his "impressive interpretation of the C major symphony of Mozart." The Elsass Lothringer Zeitung said: "Van Doorn directed with much cleverness and talent . . . he expressed the Mozartian spirit with great introspection, produced grand sonorities and gave proof of his unfailing weighty knowledge." Les Dernières Nouvelles de Strasbourg: "Albert van Doorn conducted very artistically." Messager d'Alsace: "The orchestra exhibited unbelievable fullness of tone and performed delightfully under the baton of van Doorn."

JANET FAIRBANK

The recital which Janet Fairbank, soprano, gave at Great Hall, Madison, Wis., on November 27, brought the following comment from Holger Hagen of the Madison Cardinal: "Miss Fairbank presented her program with a surety and a routined ease of which many seasoned concert artists might well be envious. Her charming personality entered into her music, and made her listeners feel completely at ease. Her voice has an unusual clarity and freedom from flaws, and she was technically equal to the most difficult of her numbers. . . . Her German and French pronunciation was superb, as was her English diction."

J. THOMAS McQUAID

J. Thomas McQuaid, artist pupil of Ignace Hilsberg, of New York, gave a piano recital in Providence, R. I., on December 7. According to the Providence Evening Bulletin, "Mr. McQuaid played the beautiful music of the program with a very high degree of musical artistry."

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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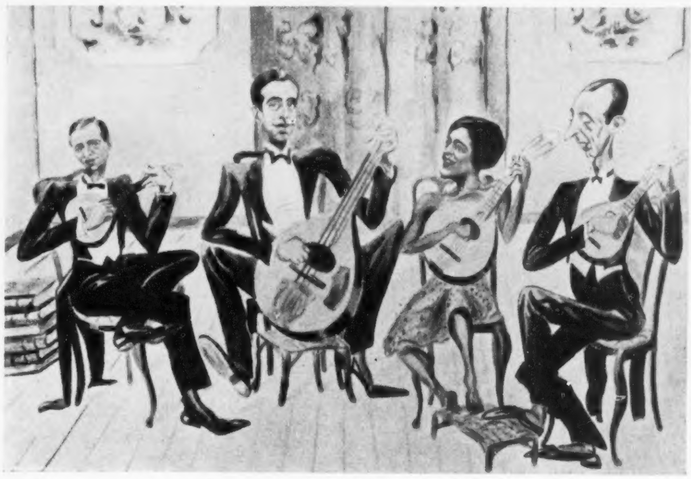
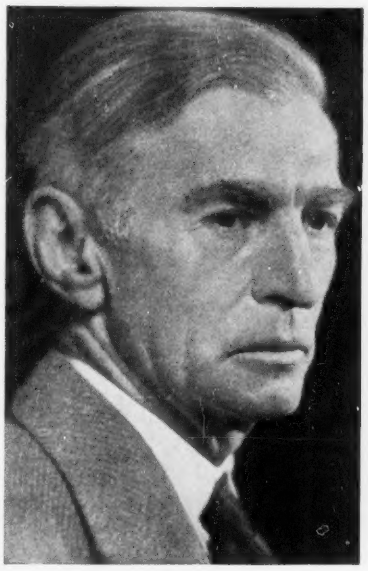


THE AGUILAR LUTE QUARTET'S
current American tour has included appearances at Granville, O., November 20; Chicago, 23; Bennington, Vt., 28; December 4, Richmond, Va.; 9, in New York at Columbia University; 13, Northampton, Mass.; 14, Newark, N. J.; 17, Paterson, N. J.; 18, at the Beethoven Association, New York; 21, before the Haarlem Philharmonic, Waldorf-Astoria, New York; 24, a program over the NBC network; 27, Washington, D. C. (two concerts, one in the morning and one in the evening). Future engagements for this group include recitals in Pasadena, Calif., January 14, and in Los Angeles the following day. After this, they go directly to Mexico City, which they will make their headquarters until February.

VIOLA PHILO
continues her broadcasts on Thursday nights from WEAF. These concerts, which began two months ago, are with orchestra, and Miss Philo, avoiding the arias and operatic excerpts which she features with Roxy and his gang, offers folk-songs, selections from light opera and an occasional popular number of the better type. She is to sing for the Rubinstein Club in Washington, D. C., early in January.

SOPHIE BRASLAU,
contralto, soloist with the Philadelphia Orchestra at Carnegie Hall, New York, January 2, with Eugene Ormandy conducting. Miss Braslau will be heard in Gustav Mahler's song cycle, Songs of a Wayfarer, which were given first with the orchestra in Philadelphia, October 27 and 28.



DAVID MANNES
conducted a holiday concert by the Senior String Orchestra at the David Mannes Music School, New York, on December 19. The soloists were Clotilde Mirabella, soprano, Gwendolen Hale, contralto, and Giorgio Ricci, cellist, and the program presented Corelli's Christmas concerto grosso; a duet by Franck, La Vierge a la Creche; a barcarolle by Emanuel Moor; Volkmann's serenade No. 3, and two Bach numbers.

THREE PRINCIPALS IN THE CHRISTMAS CONCERT
of the University Chorus of Columbia University, held at Riverside Church, New York, December 18. Dr. Walter Henry Hall (right), conductor of the chorus; Ruth Shaffner, soprano, and Norman Jolliffe, baritone, soloists in Horatio Parker's The Dream of Mary.

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(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music

Photo by Albert Petersen

OSCAR WAGNER

Assistant Dean, Juilliard School of Music